

THE ILLUSTRATED LONDON NEWS.

Cheers! It's Summer

Your ultimate guide
to the season



Summer 1997

The Illustrated London News
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20 Upper Ground, London SE1 9PF

ERICA JONG
flies fearlessly into London

SPORT Ride Horses ... Sail Cowes

FRANCES BISSELL Cooking with cherries

THE TATE celebrates its Centenary
with Elton John, Melvyn Bragg, Jilly Goolden and Brian Sewell

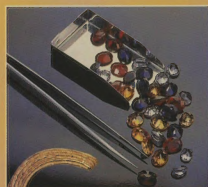




Lavish jewellery set with locally-mined stones is among Thailand's best buys. The country is known for its superior craftsmanship and quality gems.



Traditional crafts are a part of Thailand's heritage: cloisonné work, silverware and lacquerware are thriving cottage industries both around Bangkok and in remote hill villages.



Sensational

Visit Thailand and you'll want to shop till you drop. From lively street markets to luxurious malls you'll be surrounded by exotic and irresistible things to buy.

Thailand is one of the world's great shopping centres: malls and markets overflow with glorious silks, skilfully-tailored clothes or gems set in striking pieces of jewellery. Antiques from throughout Asia are displayed in streamlined galleries, while curios and crafts made by hilltribes crowd market stalls. Landmarks such as the luxurious River City arcade, Jim Thompson's silk store and Chiang Mai's night market are as much a part of the Thai experience as visiting temples and sampling the spicy cuisine.

As well as top-quality silks few visitors can resist the traditional cottons and weaves from the north, buying them by the yard or made up into colourful ethnic jackets and trousers. Many holidaymakers opt to have outfits made to measure, often run up in 24 hours. Local fashion designers create arresting contemporary styles in *madras* (a tie-dyed rough silk) and fabrics woven with silver and gold thread.

Bangkok is a world leader in both cut and uncut gemstones, and is especially noted for rubies, sapphires and diamonds both from Thailand and neighbouring countries. Ornate gold and silver jewellery is another must, everything from exquisite designer pieces to bold, fun items to buy by the score.

Few visitors escape the seduction of local and regional crafts such as the exquisite basketware,

wood carvings, bronzes, ceramics and lacquerware. Find them in shops along Silom or Sukhumvit Road or at one of the 6,000 stalls that make Chatuchak weekend market an unmissable experience. Duty-free shopping is another must—either at the Downtown Store in the World Trade Center or at the vast airport emporium where few visitors can resist the giant boxes of Thai orchids.

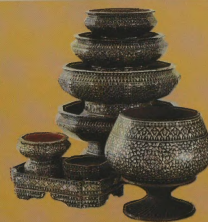


Thailand is a world leader in cut and uncut gemstones, from throughout the region. Gold is highly prized and is of the highest quality.

Right, the different regions of Thailand produce their own distinctive designs of basketware, many of which are exceptionally elegant and complex.



Shopping



Above, Bangkok is a centre for antiques from the whole of Asia. Carvings, bronzes and furniture are exceptional buys.

Thai silk, far left, is world-renowned for quality, and may be fashioned into clothes of your chosen design in as little as 24 hours.

Left, magnificent mother-of-pearl bowls and boxes, on a matching table, in traditional Thai styles.



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*Greta Garbo,
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Richard Burton
and Grace Jones
have all admired this view.*



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the breathtaking
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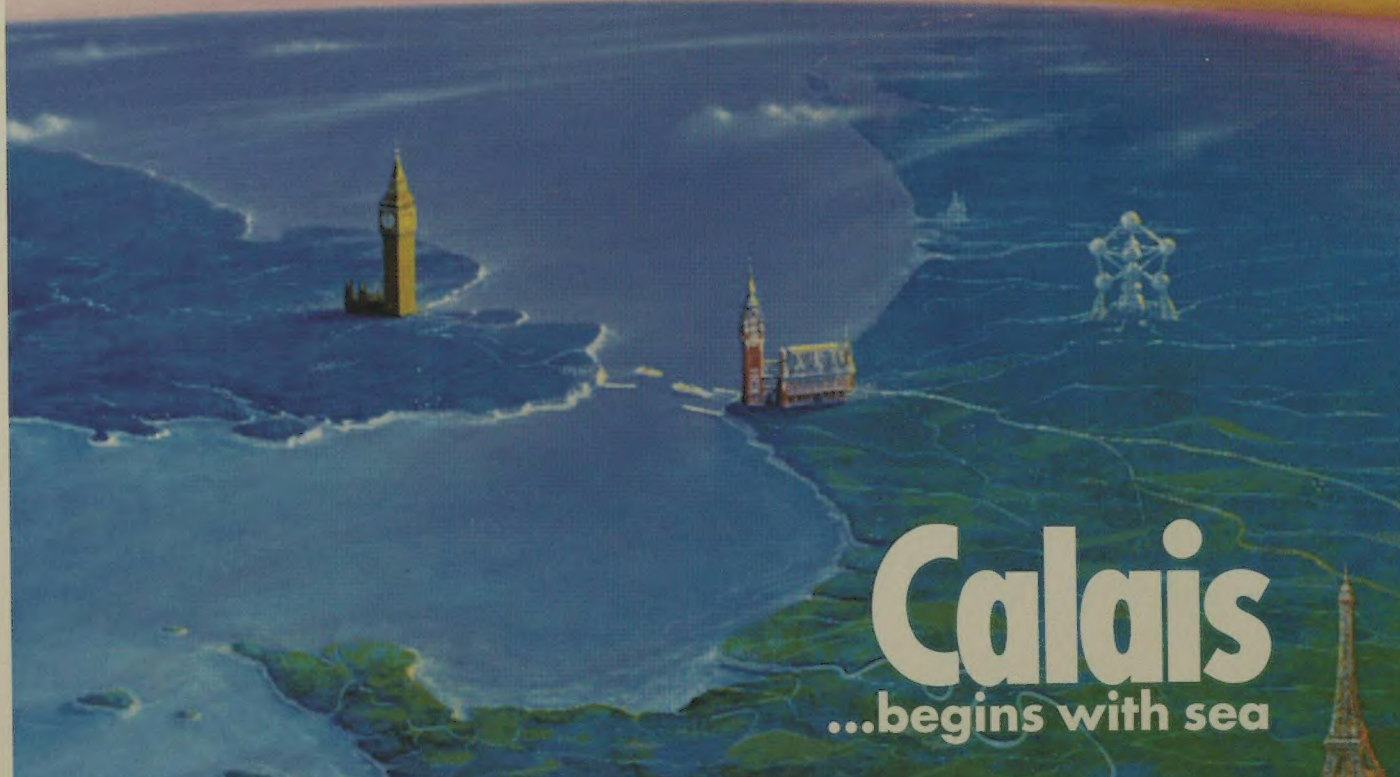


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A selection of all the best entertainments, top exhibitions and liveliest events to be enjoyed during the season.

Cover: Photograph
by Jean Paul Froget.



BELOW: ONLY HORSES. RIGHT: THE GARDEN PICTURE LIBRARY

Cherries bring
the flavour of summer.
See page 52.



DONALD COOPER

Kiri Te Kanawa
sings at Covent Garden.
See page 73.



The horse's
place in British life.
See page 28.

London attracts
the world's film-makers.
See page 40.



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Paul Wade & Kathy Arnold (Holiday at Home, p 12) are travel writers and broadcasters who live in Chiswick and enjoy nothing more than exploring their own "back yard".

Diana Bentley (Hollywood on Thames, p 40), travel editor of *Hello!*, writes for many publications. Films and the film industry are among her special subjects.



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JANETTE BECKMAN

Love affair with London

Erica Jong speaks of her affection for England.

I love England: I've been going there every year since the summer I was 13 when I travelled with my entire family and stayed at the Grosvenor House Hotel. You could say that London has always been a part of my life; in fact, my grandparents met there. My mother was born in England and lived in Bristol until she was seven, so I feel a special connection with the country.

I have many friends in Hampstead, so when I get to London this summer I'll probably go straight there and walk on the heath. Nowadays I try to stay at the Berkeley, because it has a great exercise club on the top floor and a swimming pool that looks out over the park. Just down the road are all those wonderful clothes stores: Harvey Nichols

and Harrods, of course, but also the boutiques in Chelsea. London has always been the greatest shopping city in the world. I remember Carnaby Street in the Swinging Sixties. I bought mini skirts there and Mary Quant black nail polish from Biba. I walked along King's Road and decided that British men were the sexiest and coolest in the world. They still are.

I'm a great fan of English food: my big treat is dinner at the Waterside Inn at Bray. I could live the rest of my life on high tea, with milk and sugar, and scones with cream and jam, and, of course, cucumber and smoked salmon sandwiches without crusts. I like the way that teatime runs into cocktail hour. After the little sandwiches, we wade right into gin and tonic. A civilised country indeed.

This summer I'm coming to England with a purpose: to launch my new book *Of Blessed Memory*. It's a novel about mothers and daughters, an epic of a Jewish family in America told through the stories of four generations of heroines. The first is Sarah Solomon, born in 1880s Russia, who escapes pogroms to arrive in America in 1905 and becomes a renowned portrait painter. Her daughter Salome is born in New York, but heads for Paris where she becomes a flapper and has an affair with Henry Miller. Her daughter, in turn, lives through the 60s. She rebels; they all rebel. The saga is completed by Sara, who researches her family's history and takes the book into the 21st century.

First stop on my agenda is the Hay-on-Wye Literary Festival. I

can't wait. I've just returned from a poetry festival in Jerusalem where one of my favourite poets, Yehuda Amichai, described the town as one of the most beautiful he'd ever visited. He said: "After you've been to Hay-on-Wye once, you'll go there again and again: it's incredibly picturesque and so romantic." He was bowled over by the antiquarian and second-hand bookstores, which, as a collector, I'm itching to browse in. As for the festival itself, I'm planned in to do an evening with Marilyn French, when we'll be interviewing each other—if they don't change the schedule, and I've yet to go to a literary festival where they don't! After Hay, I go on tour: I'll be in Edinburgh, Dublin, Manchester and London, doing non-stop readings and interviews.

My schedule is packed, but while I'm in London I'll definitely make time to go to the theatre—it's far superior to theatre in New York. One of my most unforgettable evenings ever was seeing *Mother Courage* with Glenda Jackson several years ago. She gave an amazingly powerful performance. I very much enjoy my associations with the theatre: I did a reading of my book *Fear of Fifty* at the Almeida last year.

I greatly admire many English writers, and spend hours reading and re-reading both poems and novels. I love the poetry of Ted Hughes, especially "Crow". I don't think Sylvia Plath's suicide was his fault, though he certainly shouldn't have burned her manuscripts, however upsetting they may have been. I particularly enjoy the work of Margaret Drabble and of AS Byatt—especially *Possession* and *The Matisse Stories*. Other favourites are DM Thomas and Josephine Hart.

Many of my friends live in England, as does my agent, Ed Victor, so I'm on the phone to London daily. The late Russell Harty was a close friend from way back. When I was bored with my PhD course in 18th-century literature at Columbia, he encouraged me to stick at it. He said: "It's impor-

tant to make PhD noises, darling, not actually to get the degree." It was Russell who took me to Wordsworth country in the Lake District and who introduced me to Bath.

My dear friends Ken and Barbara Follett live in London. She stood for Parliament and won Stevenage for Labour. I remember, during Thatcher's years, she said: "Labour's not winning the elections because they all look so dowdy in their baggy suits," so she learned colour consulting and got

London has always been the greatest shopping city in the world and while I'm there I'll definitely make time to go to the theatre—it's far superior to theatre in New York.

them to smarten up. My daughter Molly and I, though not standing for Parliament, got colour coded too! But Barbara's political genius extends far beyond image, and most impressive to me is how she pushes for the equal representation of women in politics.

I'll see other friends and relatives during my trip. My cousin Martyn Goff is a novelist who wrote a very upfront book about being gay before the subject was in fashion. I admire him enormously. Another cousin, Paul Morrison, is a brilliant film

maker. Both he and Martyn are involved with the same things that I am in America—authors' rights, preserving ancient books, Jewish roots. Funnily enough, I've only recently come to know them well but our lives have taken remarkably similar paths.

England often provides subject matter for my work—both people and places. Great writers are a particular inspiration. My poetry anthology *Loveroot*, for instance, includes a poem entitled "Dear Keats", which speaks to him

directly, and I also quote from him elsewhere in the book. Another poem, from my collection *Becoming Light*, is called "On Sending You a Lock of My Hair" and begins "There is a white wood house near Hampstead Heath/in whose garden the nightingale still sings./Though Keats is dead, the bird who sang of death/returns with melodies, on easeful wings."

Most of my novel *Fanny: Being the True Adventures of Fanny Hackabout-Jones* was set in England, where I did all my research. The

house in Oxfordshire where I stayed became Fanny's fictional home in Lymework. To write the book I studied English architecture and 18th-century houses. I was particularly taken with West Wycombe, a delightful village near High Wycombe where every house is in the care of the National Trust—whose work I really admire. I was fascinated by the Hell Fire caves beneath the church tower where members of the Hell Fire Club, founded by a former Chancellor of the Exchequer, Sir Francis Dashwood, were reputed to have practised black magic. The caves are full of strange objects which really conjure up the mystery of their era.

The last part of *Fear of Flying* also takes place in England. After the convention in Vienna, Isadora is smitten by the English analyst Dr Adrian Goodlove. She follows him to Keats' house in Hampstead which, as will probably come as no surprise, I fell in love with on that first visit when I was 13. So many loves, so many memories.

Erica Jong was speaking to Susan Shapiro.

□ *Of Blessed Memory* is Erica Jong's first novel for seven years. It is published by Bloomsbury, price £14.99.

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HOLIDAY AT HOME

It's official:

*London is
"the coolest city on
the planet"*

That headline in one American magazine has spawned stories throughout the international press, cataloguing why London has shot to Number One on the "world's trendiest cities" list.

The leap was so rapid, however, that many locals have been left breathless trying to keep up with what's new in the capital. What Londoners should do, according to travel writers Paul Wade and Kathy Arnold, is to cancel that foreign holiday and instead spend a week getting to know the new face of their city. They insist that there are enough new shops and museums, restaurants and attractions to give us natives a first-class holiday at home.

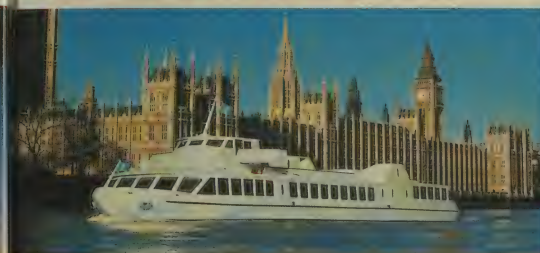
To prove it, they invite you to join them on an action-packed seven days of sightseeing and dining ...

*all in places that did not
exist just one year
ago*



Oxo Tower Restaurants join City slickers for dinner in the restaurant or snitch a pre-theatre menu in the brasserie. Time your visit to include drinks on the terrace as the red sun sinks behind the Thames.

The Weddings doves are First Day in a riotous close (see page 50). An Italian-American and his fiancée invite you to help them tie the knot in the Chapel of Love beneath the Café Royal.



Pulney Bridge: this new restaurant, below right, has fabulous river views and, for cool divers, the upstairs windows open out for alfresco enjoyment. Head Chef Paul Hughes, pictured, specialises in modern British cuisine. Silver Sturgeon; below left, is the largest of a flotilla of new riverboats. It has restaurant seating for 400 diners and panoramic picture windows.

Monday *The Thames*

Slowly but surely, the Thames is regaining recognition as a major London asset. The Thames Path, running the 180 miles from source to mouth, has opened up both banks in the city. Brand new riverboats have been launched, with *bateau-mouche* style restaurants and picture windows, and the Round the Pool ferry service links the Tower with the thriving Conran restaurants at Butler's Wharf, HMS Belfast and London Bridge City on the newly-fashionable South Bank. Shakespeare's Globe theatre, a significant catalyst, opens for its first full season with *The Winter's Tale* and *Henry V*, directed by Lord Olivier's son, Richard.

Few recent renovation projects have received as much publicity as the **Oxo Tower**, thanks mainly to Harvey Nichols' sky-high brasserie and restaurant. The view is stunning, both across to St Paul's Cathedral and upstream towards Somerset House. You don't have to spend a long evening there; order the well-priced pre-theatre supper menu or have a drink at the bar. Further upstream, the new County Hall project is exciting similar interest. Its **London Aquarium**, with sea scorpions and stingrays, octopus and piranha fish is one of the biggest in Europe, boasting Atlantic and Pacific tanks that are three storeys high. Two hotels and two restaurants overlooking the Thames and the Millennium Wheel are due to complete the project next year.

London Aquarium: stroke starfish in the "touch pool" or confront sharks in the Pacific Tank, right. One of Europe's largest aquariums, the complex showcases some 30,000 specimens representing over 350 species of fish, invertebrates and plant life.



Shakespeare's Globe: above, is officially opened by the Queen and Prince Philip this June. Enjoy a performance or take a guided tour to discover how the theatre was constructed in traditional Elizabethan style.



PULNEY BRIDGE: JEFFREY M. HARRIS

SHAKESPEARE'S GLOBE: THEATRE TRUST



What Londoners do think they

100



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Rhodes' new English cooking: the _____

TIP: Buy tickets for the Tower

9

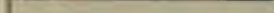
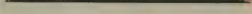
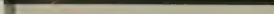
Rocket escalators and eye-dazzling

IMAX 3-D cinema with London's

Institute on Kensington High Street, but here, too, techno-

By contrast,

and a crew dressed in Elizabethan sailor's garb



Every day seems to bring another grand

If all these new shops are overwhelming

L'Oranger, in St James's, fits the bill.

And, while you're in the





Friday Fun

For some, London means grand buildings and famous people. Others love the side alleys and secret squares, the minutiae of daily life. That is the philosophy of **Original London Walks**, whose guided strolls have been copied worldwide. A new tour, called *Somewhere Else London*, was recently added to the programme to reveal a corner of the city that even few Londoners know about, according to the company's owner, who discovered it when his wife was acting at the Old Vic. Meet up at Embankment Tube at 11am (Saturday 10.30am).

Who would imagine that London is a great place to go birdwatching? The city



Driveways of the Rich and Famous: an eclectic trip round London's exclusive spots, such as George Michael's house in Hampstead.

has many secret places where 228 species, some rare, have been spotted. Join Gary Hewett on a **Birdwatching in London** tour and visit lesser-known parts of the city, such as Highgate and Queens Woods, Alexandra Park or Walthamstow Marshes.

Another off-beat view of London comes courtesy of TV journalist Marc de Leuw. Impressed by a celebrity tour of Hollywood,

Gabriel: head chef Jamie Kimm, seated, and managing director Jonathan Putman.



Yo! Sushi: Heath Robinson, cat your heart out—the Nigiri Sushi robot rooms around the Interi Japanese eatery serving drinks to amazed diners.



clubbingside, he created **Driveways of the Rich and Famous**. Zipping round in a mini-bus, he points out all the usual sights from the Beatles' Valley Road to a zebra crossing to the plum tree which inspired Keats' "Ode to a Nightingale". But it's the places in-between that are most fun. "With luck there'll be some paparazzi outside Liam and Patsy's house," promises Marc. "I have just added Liz Taylor's birthplace, down the road from where Judy and Richard live in Hampstead, and Annie Lennox who lives near me in Highgate." London is full of the unexpected, even in restaurants. At Gabriel, in Golden Square, choose between a technicolour heaven (upstairs) and hell (downstairs). At Quo Vadis, Michelin three-star chef Marco Pierre White's

collaboration with Damien Hirst includes the artist's signature animals in glass tanks in the upstairs bar. Equally unconventional is Yo! Sushi, a high-tech sushi bar in Poland Street. Sitting at a counter, diners are confronted by little plates of Arctic Clam Sashimi or Salmon Skin Mahini gliding past on a 60-metre conveyor belt. Take your pick, then pay at the end of the meal, totalling up the colour-coded plates. The pièce de résistance is the robot trolley of drinks which roams the restaurant, halting at the wave of a hand.

Following either of these restaurants with the theatre could risk a let-down, unless the production is **The Wedding**, in the Chapel of Love beneath the Café Royal. A girl from Little End is marrying an Italian-American from Las Vegas—and you are the among the guests. A live band, speeches, Italian food and even a piece of wedding cake are all part of the show. "The first time, guests are a little shy, the second time they dress up, wearing hats, and the third time they even bring us presents, like books on 'How to Stay Married,'" one of the cast told us.

Saturday Style



The Source: a front of household goods and tableware in bright, practical plastics—plus an in-store cafe for the shop-till-you-drop crowd.

Journalists with long memories never tire of harking back to London in the Swinging Sixties. Today's youngsters certainly have the same enthusiasm for fashion that marked that era. What was once Carnaby Street is now **West Soho**, where the eccentricity lives on in the boutiques along the side streets. Yesterday's Bread sells authentic, unused 1960s plastic bags, platform shoes and shaggy coats that look

The Metropolitan: chic yet functional, this designer hotel boasts views over Hyde Park and Mayfair, and staff dressed by Donna Karan.



more like fancy dress than fashion.

On **Kensington High Street**, Biba is back. Its swirly Art Nouveau-ish logo signposts one of some 35 shops in Hype DF (Designer Forum). Formerly Hyper Hyper, the three floors now showcase the work of up-and-coming designers: skimpy tops, belly-button-revealing hipsters and lippy skirts. Next door is The Source, a 90s version of Habitat. Their fluorescent orange rubbish bins, blue denim curtains and built-in trays are essentials for West London pieds à terre.

From restaurants to shops, design is the buzz word in London. Even hotels are "styled". Take **The Metropolitan**, a so-called design hotel at Hyde Park Corner. Sashay past minimalist furniture set against acres of white walls, to Nubu, the restaurant part-owned by Robert de Niro, where Nobuyuki Matsuhisa's cooking is "Japanese with a South American twist". That mix 'n' match mélange of cuisines is typical of the current London restaurant scene.

Nothing is sacred. Smokey old pubs are converted into brasseries which welcome children. Sandwich bars serve cababata and *café latte*. The capital has even lost its reputation as a city that dies when the tube shuts. Now clubbing goes on all night, every night. The chic crowd head for the re-born **Café de Paris**, to relive the glamour of the 30s, complete with cigarette girls. Even though champagne partners Bang Bang chicken and Cajun avocado salad, traditionalists can still breakfast on bacon and eggs at 2am. At least some things never change.



Yesterday's Bread: crammed to the ceiling with Afghan coats, platform shoes and psychedelic mini dresses—necessities for would-be 60s chicks.

British Museum: dating from around 500BC, these ancient Chinese coins in the shape of a hoe and a knife, are on display in the HSBG Money Gallery.



Sunday Culture



Forget the dusty glass cases and inhospitable hours: London's museums have become user-friendly. New galleries, often sponsored, seek to open every month. At the **Victoria and Albert Museum**, one of the most significant is devoted to the Italian Renaissance painter Raphael. His seven so-called "cartoons" were actually designs for tapestries ordered by the Pope in 1515. By the time they reached

London, 150 years later, they were considered to be works of art in their own right. While the quality of Raphael's draughtsmanship is unquestionable, it is his accuracy that is fascinating, for when an ichthyologist from the Natural History Museum looked at *The Miraculous Draught of Fishes*, apparently he identified the species immediately. The only trouble is that the Sea of Galilee is freshwater and these are Mediterranean salt-water varieties—no doubt drawn in a Rome fish market at the beginning of the 16th century. Also new at the V&A is the magnificent Silver Gallery,

National Portrait Gallery: the strikingly modern displays in the Early Twentieth Century galleries.

Victoria and Albert Museum: detail from 'The Miraculous Draught of Fishes', painted by Raphael.





where you can learn all about a craft at which Britain excels, while admiring a dramatic display of 1,500 exceptional works, including a snuff box given to Nell Gwynn by King Charles II.

Londoners may be proud of the **British Museum**, but they tend to take it for granted. After all, its relics have been attracting visitors for nearly 250 years. Yet here, too, there are new galleries: Hellenic Art, Iranian treasures and money. This last records money's transition from bartering through to coins and on up to today's credit cards, with an imaginative assembly spanning the globe. From

Bank: counter service takes on a new meaning at this one-time branch of the NatWest Bank.

China, for example, come tiny models of farm implements which were used to denote value long before the Western system of coins was devised. The **National Portrait Gallery** is another familiar place. But here, too, is a revolutionary display: light floods into the new Early Twentieth Century galleries, a strikingly modern space where portraits hang on clear glass walls or are highlighted against a backdrop of coloured silks.

At one time the choice for **eating out** on Sunday in central London was limited to Chinatown, a hotel or perhaps a pub. Now restaurants everywhere are bustling, even in museums. The V&A puts on a Sunday jazz brunch, where regulars settle in with a pile of newspapers. There is more jazz in Mayfair, where the new Opus 70 restaurant at the May Fair Inter-Continental hotel sets out a huge Sunday spread. More traditional is 755 on Fulham Road, intimate and pretty, where they do a cracking Sunday roast. Sunday evenings are quieter on the food front, but Bank, the new restaurant on the corner of Kingsway and Aldwych, stays open, serving modern British dishes in the big bright dining-room that was once a NatWest Bank.

TIP: since the V&A has started charging an admission fee, the London White Card (a special pass) has come into its own. This is a bargain way of seeing 15 of London's major attractions, from the Museum of the Moving Image to the National Maritime Museum. Price: 7 days £25 (adult), £50 (family).

Victoria and Albert Museum: keep up with the herd in the new Silver Galleries, home of these mid-18th century, English creamers by John Schuppe.



Out on the Town

Birdwatching in London
Gary Hewett,
PO Box 7229.
Tel: 0181-519 2146

British Museum
Bloomsbury, WC1
Tel: 0171-636 1555
Open daily Mon-Sat 10am-5pm;
Sun 2.30-6pm. Free.

Commonwealth Institute
Kensington High St, W8
Tel: 0171-371 3530
The Commonwealth Experience
open daily 10am-5pm (last
admission 4.30pm).
£4.45 adults, £2.95 children,
£3.45 concessions; family ticket
(2 adults and 2 children) £11.95;
group prices £3.95 adults, £2.45
children, £2.95 concessions.

Driveways of the Rich and Famous
Tel: 0171-224 4425
Two-hour tours depart from the
Langham Hilton at 10am and 2pm

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£19.50, £25 (including cream tea at
the Langham Hilton).

Golden Hinde
St Mary Overie Dock
Cathedral St, SE1
Tel: 0171-403 0123
Open daily Oct-April 10am-4pm;
May-Sept 10am-7pm.
£2.30 adults, £1.90 concessions,
£1.50 children, under-4s free.

London Aquarium
County Hall, SE1
Tel: 0171-967 8000
Mon-Fri 10am-6pm; Sat, Sun
9.30am-6pm. June-August and
bank holidays 9.30am-7.30pm daily.
£6.50 adults, £4.50 under-15s,
disabled and under-2s free, family
ticket (2 adults, 2 children) £20.

The Lothbury Gallery
NatWest Head Office
41 Lothbury, EC2
Tel: 0171-726 1000
Mon-Fri 10am-4pm.
Free.

Museum of London
London Wall, EC2
Tel: 0171-600 3699
Tue-Sat 10am-5.50pm;
Sun noon-5.50pm.
£4 adults, £2 children/concs, family
ticket (2 adults, 3 children) £9.50.

The Original London Walks
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hours long.
Somewhere Else London: Tuesday
11am, Saturday 10.30am, meet at
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£4.50 adults, £3.50 students/OAPs.

St Bart's Hospital Museum
St Bartholomew's Hospital
Smithfield, EC1
Tel: 0171-601 8152
Wed-Fri 10am-4pm. Free.

Segaworld
Trocadero, Piccadilly Circus, W1
Tel: 0171-734 2777; information line
0990 505040
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£2, plus individual entertainments.

Shakespeare's Globe
New Globe Walk, Bankside, SE1
Tel: 0171-620 0202
Season runs May 27-Sept 21.
Tue-Sat 2pm, 7.30pm; Sun 4pm.
£5 standing, seats £10-£20.
Exhibition open daily 9am-4pm.
£5 adults, £4 students/OAPs,
£3 children; family ticket (2 adults,
3 children) £14.

Tower of London
Tower Hill, EC3
Tel: 0171-709 0765
Open daily March-Oct Mon-Sat 9am-
6pm; Sun 10am-6pm.
£8.50 adults, £6.40 students/OAPs,
£5.60 under-16s, under-5s free.

Victoria and Albert Museum
Cromwell Rd, SW7
Tel: 0171-938 8500
Open daily Tue-Sun 10am-5.50pm;
Mon noon-5.50pm; late view most
Wed eves 6.30-8.30pm.

The Wedding
Chapel of Love
10 Air St, Piccadilly Circus, W1
Tel: 0171-287 4433
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of champagne.

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Bank
1 Kingsway, WC2
Tel: 0171-379 9797
Open daily, breakfast (not Sat, Sun),
lunch and dinner.

Café de Paris
3-4 Coventry St, W1
Tel: 0171-734 7700
Open daily, dinner only.

Capital Radio Café
Leicester Sq, WC2
Tel: 0171-484 8888
Open daily, all day from 11.45am.

City Rhodes
1 New Street Sq, EC4
Tel: 0171-583 1313
Open Mon-Fri lunch and dinner.

Gabriel
9 Golden Sq, W1
Tel: 0171-439 2424
Open Mon-Fri lunch and dinner;
Sat dinner only; closed Sun.

Lola's
359 Upper St, N1
Tel: 0171-359 1932
Closed Sun evening.





Hotels

The Hempel: an exclusive, pristine, light-filled sanctuary—designed by the eponymous Anouska.

London's surge in popularity has been matched by the appearance of a wave of new hotels which are places for Londoners to socialise rather than simply just dorms for visitors. They range from large modern blocks such as the 170-room Regent Plaza Suites in Maida Vale (0171-543 6000), to the tiny nine-room Fox Club in Clarges Street (0171-495 3656), once the home of Charles James Fox. The 52-room Hempel (0171-298 9000) reflects the dramatic modern taste of designer-owner Anouska Hempel, with all-white rooms kept pristine by staff who take their duties so seriously that they carry erasers in their pockets.

L'Oranger
5 St James's St, SW1
Tel: 0171-839 3774
Closed Sun lunch.

Maison Novelli
29 Clerkenwell Green, EC1
Tel: 0171-251 6606
Open Mon-Fri lunch and dinner; Sat dinner only; closed Sun.

Nobu
The Metropolitan
Old Park Lane, W1
Tel: 0171-447 4747
Open Mon-Sat lunch and dinner.

Opus 70
70 Stratton St, W1
Tel: 0171-629 7070
Open Mon-Fri lunch and dinner; Sat dinner only; Sun brunch and dinner.

Oxo Tower
Barge House St, South Bank, SE1
Tel: 0171-803 3888
Open daily for morning coffee, lunch, afternoon tea and dinner.

Putney Bridge
Embankment, SW15
Tel: 0181-780 1811
Open daily lunch and dinner.

Quo Vadis,
56 Dean St, W1
Tel: 0171-437 4809
Open daily (closed Saturday lunch).

755 Fulham Rd, SW6
Tel: 0171-371 0755
Open daily lunch not Mon and dinner once Sat.

Yo! Sushi
52 Poland St, W1
Tel: 0171-287 0443
Open daily, all day from noon.

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Tel: 0171-878 2002

Sundial Clock
Times Place
45 Pall Mall, SW1
Tel: 0171-930 7686

London White Card
Tel: 0171-923 0807

SHOPS
Baccarat
37 Old Bond St, W1
Tel: 0171-409 7767

Donna Karan Collection
19 New Bond St, W1
Tel: 0171-495 3100

Hype DF
48-52 Kensington High St, W8
Tel: 0171-937 3100

The Source
36-40 Kensington High St, W8
Tel: 0171-937 2020

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THE TATE TURNS 100

Eight art lovers select their favourite work from the Tate's centenary exhibition
Isabel Carlisle reports.



Elton John, below left, in flamboyant costume for his 50th-birthday party is a contemporary work of art in himself. He considers Francis Bacon's "Three Studies for Figures at the Base of a Crucifixion" one of the strongest images of the 20th century.



On July 21 the Tate Gallery celebrates its 100th anniversary. It will have completed a century in which its original role as a showcase of British art has expanded to include international modern and in which the number of works under its wing has grown from some 450 to around 4,500. It is no longer a single building but a single collection within four buildings, one of which, Bankside power station, is currently being converted to house modern art and is due to open in 2000. A year later the original buildings at Millbank will reopen, refurbished as the Tate Gallery of British Art. Further afield the Tate Galleries in Liverpool and St Ives also show parts of the Tate's huge collection.

The Illustrated London News for July 24, 1897 marked the opening of the new "National Gallery of British Art" by criticising the government for its unenthusiastic response to Mr Henry Tate's offer, 10 years earlier, to present to the nation his collection of 65 British pictures and a gallery to house them. Eventually the government had provided a site, where the former Millbank prison



ELTON JOHN

Francis Bacon: "Three Studies for Figures at the Base of a Crucifixion"

This huge triptych by Francis Bacon was shown in 1945. It was the first major work by Bacon that most people had seen and they found it really disturbing. I think it is one of the strongest images of the 20th century. I first saw it when I went to the Tate many years ago, and I still find it deeply shocking. It is overpowering partly because the colours are incredible. I love strong images and things that speak to me straight away.

I have a Francis Bacon myself, a portrait of a man wearing a blue suit. There are a lot of paintings from the 1960s to 1980s in my collection because it is a period I love.

There is a very strong parallel with what was going on in music at that time. The late 50s saw the beginnings of Rock 'n' Roll and then in the 1960s you get the Beatles and the Rolling Stones. Music and art—sculpture and painting—have an incredible tie-in. There weren't any barriers then between the different art forms and it was a time of tremendous vitality.

LORD GOWRIE

Sir Jacob Epstein: "Torso in Metal from 'The Rock Drill'"

I chose this because, while there are a number of great 20th-century British painters, notably Sickert, Bacon and (for me) Roger Hilton, I find that our strongest suit lies with three-dimensional objects, from Henry Moore to Rachel Whiteread. There is an articulate energy in our sculpture which makes even fine paintings look a little paler by comparison.

I was Rector of the Royal College of Art for 10 years and I still spend a lot of time visiting it and other art schools. Works on canvas today seem tentative beside drawings or sculptures, but there are exceptions, of course. Some people turn to art to be soothed. In the visual arts I like force and stimulus: the visceral excitement of war rather than peace.

Epstein was a great and tragic artist. He had a spell in which he was an extraordinary talent, but then he turned into a worthy but dull sculptor and painted terrible pictures of flowers. He was pre-eminent not just in the Vorticist period to which *The Rock Drill* belongs. I also love the sexually charged *Adam*, now in the main hall of Harewood House.

Epstein reacts much more forcefully on my nervous system than Henry Moore, and there is another reason why I like him. I am a great admirer of poetry, especially that of Ezra Pound, and Epstein did a big head of Pound. I can't remember when I first saw *The Rock Drill* but I got to like the visual arts a bit later than some of the other arts, probably around the age of 16 or 17. The period of Epstein's greatest achievements was a time of great excitement in 20th-century British art, but more in sculpture than in painting.



Lord Gowrie, pictured against an artistic background which is his natural habitat, responds to the articulate energy in Epstein's "Torso in Metal from 'The Rock Drill'", above. In the visual arts he appreciates force and stimulus, the visceral excitement of war rather than peace.

JEFFREY ARCHER

Paul Cézanne:

"The Gardener Vallier"

I think this is a wonderful picture. I saw it in the big Cézanne exhibition that was at the Tate last year. There were about half a dozen paintings I wanted to take home, but this was the one I fell in love with. There is a gentility and authenticity about the gardener sitting on his chair. He is painted with just a minimum of colours and line, but it is all there. For me, the great artists are, like Cézanne, the ones who can use a pencil and know how to draw.

The sheer quality and resonance of this painting made it stand out from all the others. There are certain pictures in galleries that knock you over and that you have to keep going back to.

That is what I felt with *The Gardener Vallier* and I have felt it too with paintings like Caravaggio's *Christ on the Cross* in the Vatican. Perhaps the secret with Cézanne is that less is more.

I am a huge fan of Vuillard, Bonnard and Pissarro as well as of Cézanne, although I should make it clear that I am a lover and not a scholar of art. I like to know the story behind the artist and the background that he came out of.

The circumstances in which Cézanne became a painter I find very moving—his father, who was a banker, understood his ambition to paint and so allowed him enough money to make it possible.

I go to art galleries about three times a week, it is an obsession of mine, and I buy art as well. I write my books in order to make enough money to be able to build up my collection.

I have about 400 paintings in London and 300 in Cambridge. Among them are seven Vuillards, three Bonnards and five Pissarros. I like figures in art, although I am looking more at abstract works now. Part of the fascination of figures might be an interest in people.



Author Jeffrey Archer, owner of a huge art collection, fell in love with Cézanne's "The Gardener Vallier"; it is one of the pictures he has to keep going back to.



CAMBRIDGE PRESS

◁ once stood, but, it declared, "in no other country—at least in Europe—would it be possible to conceive the idea of a National Gallery erected at the sole cost of a private citizen". That the gallery was opened by the Prince of Wales was interpreted as the establishment trying to make amends.

Tate's generosity was backed by the fortune he had made from selling sugar, in patented lump form, and his gift of mainly Victorian paintings included such major works as *Ophelia* by John Everett Millais. This perennially popular painting is among 100 masterpieces which the Tate is highlighting for its centenary celebrations and which visitors can enjoy with an audioguide. They range from John Bettes' *A Man in a Black Cap* of 1545, the earliest work, to the most recent art by Naum Gabo, Anselm Kiefer and Ulrich Ruckriem. They also include well-known works such as Frith's *The Derby Day*, Sargent's *Carnation, Lily, Lily, Rose*, Rodin's *The Kiss*, De-gas's *Little Dancer* in bronze, Matisse's *The Snail* and nine major oils by Turner. Here, a selection of leading figures describe their favourite paintings chosen from the 100 works.

JOAN BAKEWELL

Samuel Palmer: "The Bright Cloud"

This painting is a perfect gem. I am a huge admirer of Samuel Palmer—he belongs to a less flamboyant world of English art, which is missed by many but deeply loved by those who know it. If I simply wanted an English landscape I could have chosen Constable, but *The Bright Cloud* is something I have loved for a long time and wanted to revisit. I wouldn't want to live with it, it is too magical. I always want it to come as a surprise.

I probably first saw this work in my late teens and it catches the feeling you have in adolescence when you first begin to look at landscape and are moved by it instead of romping through it. Samuel Palmer knew all about that breathless moment when you are transported by nature and realise that you are one with the universe.

He is so good at capturing the intensity of English light. It's as though the dust is hovering in the air, almost as if you can't breathe. I once stood waist-high in golden corn in Palmer country, immersed in his heavy incandescent feel of summer.



JILLY GOOLDEN

Marc Chagall:

"Bouquet with Flying Lovers"

My mother paints, mainly landscapes, and I grew up with a very trad view of life and art, so when I first saw *Bouquet with Flying Lovers* as a teenager it made an enormous impact on me. It was so different and so quintessentially romantic. This image of lovers soaring free as birds through the air really broke the mould of what I was used to in art.

I visited Rheims Cathedral (while on a trip to research champagne) to look at the stained-glass windows that Chagall had created there. It was hard to see the detail, but I had been told that if you look through the viewfinder of a camera backwards it acts as a magnifier. It worked. Quite brilliant.

The bright colours that Chagall uses are electrifying, especially the blue and that hazy heathery colour. He is right about flowers: they should only be white with splashes of colour—they are so beautiful as they are.

The lovers in the painting make a lovely complete shape, with his protective arm around her. That feeling of naivety is very powerful—it has a fresh, symbolic quality to it.

Jilly Goolden, top right, finds Chagall's bright colours in *"Bouquet with Flying Lovers"* electrifying. Joan Bakewell, below, thinks Palmer's *"The Bright Cloud"* captures the adolescent response to nature.





CAMERA PRESS

Melvyn Bragg opines that in "Norham Castle, Sunrise" Turner is playing wonderful games with colour, that it represents a stage in the artist's transition from naturalism to abstract art.

MELVYN BRAGG

JMW Turner: "Norham Castle, Sunrise"

I was brought up in one fine English landscape, in North Cumbria. Nearby was another, the Lake District, which has attracted fine painters for over 200 years.

I first discovered Turner while at school, through seeing prints in a book of Lake District landscapes, and the combination of having been to those places and feeling flattered that Turner had been there before me was my initial taster. He was painting what became, imaginatively and literally, my "home". Later, I set one of my novels—*The Maid of Butternere*—in a landscape which he painted. The painting seemed so apposite for the novel that we rather cheekily used it as an illustration.

While Turner was painting in The Lakes, Humphrey Davy was working nearby, so were Coleridge, and Otley the geologist; Dalton was working on the atom and, of course, there were the Wordsworths. Turner's Cumbrian paintings reflect that extraordinary concentration of talent. They also echo for me a neurotic strain in landscape which I find in Wordsworth's work

and in my own reaction—beauty and fear.

The summer of 1959 was when I became more knowledgeable about Turner. I had come down to London for six to eight weeks to study Italian and shared a room in Pimlico with a steadily increasing number of Irish labourers. Every morning I used to go to the Tate and wander round an almost completely empty gallery. Impossible to believe now but I felt I had the place to myself. There was a great feeling of proprietorship. And I remember the Turners above all which, in my memory, were all bathed in summer light. He gave me an education in the transition from naturalism to abstract art.

Norham Castle, Sunrise, which Turner started on in 1845, six years before he died, is fascinating. It is evidence of the way in which the artist took subjects and re-worked them: his first visit to Norham was 48 years earlier and we find a view of Norham in the *Liber Studiorum* in 1816. In each study that he made of the castle in its landscape we find Turner moving closer to abstraction. If you look at the painting and block out the cow, just to the right of the centre foreground, it could be a



wholly abstract painting. Without that first cow the second cow doesn't register, but that single decipherable cow defines it as still in contact with a natural reality, and I find that touching. Perhaps he wanted to reassure us.

Turner is playing wonderful games with colour, in fact this painting shows how colour can completely take over. The blue shape, inspired by rather than depicting the castle, extends down into what looks like a sheet of water but must in fact be a meadow wet with dew. The golden sky rakes across the painting and is reflected in the wetness in a way that, however extraordinary, is naturalistically possible to be seen.

My office is on the 11th floor of a building by Waterloo Bridge, looking west. I often see sunsets from there which are as lurid, vulgar and bloodshot as you can imagine. Turner's sunsets are modest by comparison, yet he has often been criticised for exaggeration. His passage from objects to colour—which can be seen in *Norham Castle, Sunrise*, is one of the great journeys in painting.

BRIAN SEWELL

Sir David Wilkie: "The Blind Fiddler"

"Remember, yours is a liberal profession; never suffer it to degenerate into a trade," wrote Sir George Beaumont to David Wilkie when the young painter was at work for him on *The Blind Fiddler*, in 1806, a commission inspired by Wilkie's first contribution to an Academy exhibition, *The Village Politicians*. On this *The Blind Fiddler* is no advance and justifies the misgivings expressed by Beaumont—too much of this, he implies, and the painter degenerates into a hack.

The set of the composition is almost identical, but in defining a much shallower stage, Wilkie propels his peasant family to the fore, almost in a frieze, depriving it of the spatial rhythms and contrasting shadows of the earlier picture, denying it even the forward thrust of furniture and still-life elements.

Wilkie was, as a rule, a scrupulous craftsman, imitating his Netherlandish predecessors by painting on carefully prepared panels, primed in white gesso, to give his oil colours greater clarity; an oil sketch and many detailed drawings preceded the final version, and even when the composition was thus resolved, he painted the heads and hands of his figures from the life, in a

Brian Sewell is intrigued by the composition of "The Blind Fiddler" by Wilkie and analyses the positioning of the figures in the group.

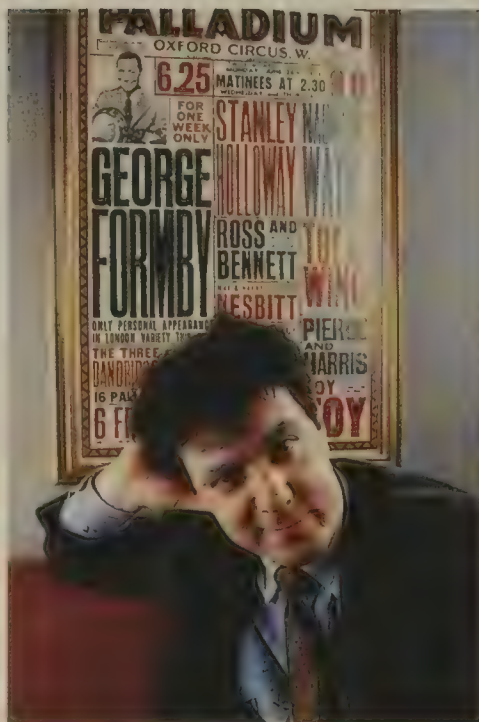




single sitting if possible, leaving other parts without even an outline.

William Mulready, his friend and contemporary, described this aspect of his work as follows: "He goes about vigilantly looking for models adapted to the Characters He has to introduce into His pictures (and) ... paints from them with very little variation from what He sees" — without a doubt to be believed of the witless woman nearest the fiddler, and the old man warming his bottom at the fire, though the two children in the centre are Neo-Classical ideals in a ragged pantomime. The fiddler was based on a well-known itinerant musician, often to be found in Oxford Street; the figure on the right, behind the child burlesquing the fiddler, though in female dress, is a portrait of Wilkie himself. John Burnet, 40 years later, recalled that the hands of all the figures were Wilkie's, and averred that all expressions, too, were studies from his face.

In spite of his customary technical care as a painter, Wilkie has been undone by the high polish on the white ground of the panel, which has combined with a slow-drying oil (Wilkie wrote that the colours were dry but not hard, and feared to damage the surface) to cause a severe and widespread craquelure, leaving only the faces unaffected.



John Sessions considers Stanley Spencer to be one of the great mystics of English art and "The Resurrection, Cookham" a remarkable statement of the Christian faith.

JOHN SESSIONS

Sir Stanley Spencer:

"The Resurrection, Cookham"

Speaking as Scotsman, I think the English are probably the strangest nation on earth, and I like that. All Britain's great artists in every field have been fantastic originals: Dickens, Blake, Palmer, Turner, Spencer, Larkin. They all had the ability to re-invest the ordinary and taken-for-granted with something quite extraordinary. So many people take our odd strangeness for granted and fail to recognise the geniuses. Stanley Spencer is one of them, and one of the great mystics of English art.

The Resurrection, Cookham is a remarkable subject, the most remarkable of the Christian faith, but Spencer has put it in this English setting. Like the great Italian masters, Caravaggio for instance, Spencer gets the spiritual to come through the homely and everyday, and makes the transfigured more real than the real world. It is a million miles from the Pre-Raphaelites' simpering, twee, Hampstead idea of what Bibleland was like. In this painting alone, Spencer manages to kick all that Pre-Raphaelite rubbish into touch □

ON SHOW AT THE TATE

Throughout this summer the Tate is staging a series of Centenary Displays. In addition to Tate 100, a focus on 100 of the gallery's most cherished and influential works, these include:

Victorian Painting (until November 1997). Works double hung on red fabric to evoke the atmosphere of the Tate when it first opened.

Reality and Imagination in Eighteenth-Century Landscape (until November 1997) includes powerful images such as Loutherbouurg's *An Avalanche in the Alps* and Wright of Derby's *Vesuvius in Eruption*.

Drawn from Life (May 28-November 1997) is dominated by Stanley Spencer's *The Resurrection, Cookham*.

The Great Debate (May 28-February 1998) focuses on surrealism and abstraction in the 1930s.

Contact the Tate (0171-887 8008) for a Centenary leaflet giving full details of these and the other special displays.

The Tate now opens at 10am on Sundays (instead of early afternoon) meaning that it is open from 10am-6pm daily. Admission is free for all the shows above. Tate 100 is sponsored by Tate & Lyle and the Centenary Displays by BP.

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*THE HORSE HAS MADE A REMARKABLE RETURN TO
THE ENGLISH WAY OF LIFE. DAVID EDELSTEN
REPORTS ON THE REKINDLING OF A LOVE AFFAIR.*

HORSE POWER

Next time you take a train from any of London's mainline stations, instead of hiding behind your newspaper, look out of the window as you are leaving town. Long before anything like a field, let alone a farm, is to be seen, you will notice, in makeshift paddocks with ramshackle fences and improvised stables, horses and ponies optimistically grazing sparse and grimy grass.

There will be quadrupeds of every shape and size, and of all unlikely colours: clipped horses, hairy horses, horses in New Zealand rugs. But, if you look carefully, you will almost certainly see signs that the horses are cowed, well-fed and cared for. Out of school hours, a small girl, in what she would call "jodis", will probably be busy about the place. Or you may spot her jockey-sized grandfather, with a "biscuit" of expensive meadow hay under one arm, and a bucket in his free hand.

As your train reaches the countryside you may pass farms which seem to be devoted to raising horses rather than beef or dairy cattle. This is no illusion: after agriculture "horsiculture" is the largest land-based industry in the United Kingdom—nearly a million hectares are devoted to it. You will see hunters resting from their winter labours and growing fat in lush meadows, old horses in retirement, young horses not yet in work. If you are lucky you may see mares with foals. What you are witnessing are symptoms of the rekindling of an old love affair—between the English people and the horse.

Two centuries after the precursor of the train in which you are travelling drove stage-coaches off our roads, and barely a lifetime since the last full regular regimental cavalry charge (in the 1920 Chianak crisis—the 20th Hussars against the Turks), the horse has made an astonishing return to the centre of the English way of life. From a low point in the early years of World War II, when all foodstuffs were in such short supply that the government appealed for the destruction of all non-essential horses, we have reached a stage where the horse population of these islands stands at about 600,000. This is enough horses and ponies to replace the entire population of Nottingham!

In Great Britain today horse owners spend some £900 million a year on their animals. These are in part constituted by our native pony breeds, of

which there are nine: the English Connemara, Dales, Dartmoor, Exmoor, Fell, Highland, New Forest, Shetland and Welsh. Most of these can still be seen breeding naturally in their original home territories, precious surviving areas of near-wilderness and beauty. But the doyen of the modern riding horse is the English thoroughbred, whose genesis was the import of three Arab stallions between 1689 and 1724, the Byerly Turk, the Darley Arabian and the Godolphin Barb. The racing industry of the entire world stemmed from this coup. The records of equine bloodstock breeding far exceed the demands of any human aristocracy: Burkes, Debrett and the Almanach de Gotha are not to be compared in respect of exclusiveness with Weatherby's Stud Book.

Perhaps the most endearing breeds of all are the heavy work horses: the massive Shire, biggest horse in the world and descendant of the medieval warhorse, the lighter Clydesdale and the Suffolk Punch. If you want to see one of the English breeds at their finest, go to one of the countless shows held throughout the summer. There is no country area that does not have its own horse show. The biggest and, arguably, the best shows still to be run this season are the Royal Highland Show, the Royal Show, the Horse of the Year Show and the Royal Welsh Show.

Showing horses, as with any animal or bird, generates enormous competition: it also involves a very diverse fancy. Lady Masham, the life peeress and Vice-President of RDA (Riding for the Disabled), famous for her championship of fellow paraplegics, has bred and shown Highland ponies for nearly 40 years. "They are so very amenable and versatile, they will do anything—ride, drive or hunt—and are true all-family ponies." She recently sold two to the Army, after the Falklands War had shown the continuing need for pack animals, and she has her own pony-trekking club at Swinton. I have no doubt that the small girl whom we glimpsed in "jodis" will also enter her pony at all her local shows and gymkhanas throughout the summer holidays, and that her parents will be watching with keen interest.

What is certain is that she will be a member of the Pony Club, which has branches every-

where, including London's Docklands and Wormwood Scrubs. With over 120,000 members worldwide it is the largest youth organisation of its sort in existence. She will perhaps have been taught to play polo—no longer the exclusive sport it once was—at her local Pony Club branch. If so, she may be seen, along with hundreds of children of all ages riding every type of pony, playing at the Club's finals at Cowdray Park in August. The parade of players on the evening of that day is a most colourful, extraordinary and touching sight, and worth the journey to West Sussex.

Incidentally, if you want to see more expert polo played, there is a unique opportunity this summer to watch the Westchester Cup being competed for on Cartier International Day at Windsor. The Westchester Cup, England v America, is the equivalent in polo of cricket's Ashes, and has been disputed only 15 times since it was first played for in 1886. The US are the holders, but the brilliance of

the present cadre of young English players such as Henry Brett and Julian Daniels—members of the team which beat Brazil in 1996—promises a memorable match.

But where do all these horses come from? The origins of Britain's horse population are more than intriguing. If a recent letter to *Horse and Hound* is representative, the readers are concerned about the lineage of Britain's horses; they suggest that promiscuous and irresponsible breeding has meant that "the country is desperately overpopulated with equines". A large number of good-quality and expensive horses (costing £3,000 and upward) are bred in and imported from Ireland, where the lighter soil has resulted in a

native draught horse that is slither in build than English breeds of heavy work-horse. The Irish Draft, or ID, has perhaps

provided the ideal cross with the English thoroughbred to produce horses with the scope, strength and courage for riding across country. The large blacks used by the Household Cavalry all come from this source, and have been purpose-bred by a number of Irish farmers for some generations.

But the chances are that the ancestors of our small girls' pony roamed Exmoor, the Welsh mountains, or the New Forest. It was from Eurostar that you spotted her, it is possible that the pony was bred somewhere in the Home Counties and bought at Ashford Market, where regular horse and tack sales draw crowds of buyers. The most recent sale catalogue lists "Lot 1, Twinkie, 9-month female bred out of a Welsh cob; Lot 3, Pepi and Bubbles, Shetland mare with foal at foot; Lot 9, Tynoun, Arab-New Forest cross, etc". Sales of this sort are held all over the country. At Bulth Wells, in the autumn, more than 1,000 ponies and horses are usually sold

over three days. Who buys all these horses, what do they do with them, and why?

Of the two million riders in this country we have already met one of the most numerous class—girls between the ages of 15 and 19, who will grow up to outnumber horsemen by three to one. Some surprising people ride. Professor Roger Scruton, the philosopher and political sage, is a mud-kicker horseman: "I love the exhilaration of horses when in a herd. Those who have ridden to hounds know what that exhilaration is, and how easily it is communicated to the rider. It is the nearest we can come to the ancestral experience of battle. As Jarrocks said: 'the image of war, and five-and-twenty per cent of the danger'." The presumably more ironic Rosemary Conley, famous health enthusiast and dietitian, is "doty about horses", and, with her husband Mike Rimmington, owns a



Left, sturdy circus horses will appear at this year's Royal Pageant of the Horse.



Left, John Marsden, one of Britain's top scurry drivers, in competition with Mini and Sunlight.

NATIVE BRITISH BREEDS



Right, two mighty Shire horses showing their paces in a musical ride; these are the descendants of the medieval warhorse.

FROM MAJESTIC TO MINUSCULE



Two of the nine native British breeds of pony: left, Exmoor ponies, in their natural habitat; right, a female Shetland pony with her young.



This summer sees the ultimate in equestrian entertainment: the Royal Pageant of the Horse at Windsor

number of eventers, including Magic Rogue, the best performer in our recent Olympic team.

Hacking, that is just using the horse as a means of relaxation for getting from A to B and back again, and seeing places, is by far the most popular form of riding. An entire industry has grown up in recent years to cater for this, with 2 per cent of the population spending £1.5 million a year on horse holidays nationally. With the road network already bursting at the seams, ancient rights-of-way in the form of bridle-paths, originally essential routes between remote rural settlements, have come into their own again.

There is a country-wide movement to reactivate and improve bridle-paths and increasingly of late, notably in well-populated areas, people have clubbed together and taken out licences for new routes across privately-owned land. A successful example is South Eastern 'Toll Rides, a scheme in Lingfield, Surrey, whose authorities use subscription fees to negotiate routes with farmers, and issue subscribers with badge passes and gate keys to ensure that the routes are adhered to.

Show jumping is, without question, the most popular competitive riding sport, but "eventing" is what the more ambitious want to do. One-day and two-day events are held country-wide, testing horses and riders in the disciplines of dressage, cross-country and show-jumping. The Mecca of these is Badminton which, being one of the earlier events in the calendar, is already behind us. But Burghley, in Lincolnshire, this year hosts the European Open Horse Trials, and is not to be missed, with its wonderfully scenic location, and historic Elizabethan associations.

There was a time when it was thought that "dressage was all right for continentals but had no place in British riding". The top hats and precise stepping of dressage was seen as frivolous and futile, and did not sit happily with British ideas of sportsmanship. But with dressage forming an integral part of three-day eventing this attitude had to change—and change it did. For many years after World War II Britain led the world in three-day events, and the improvement in dressage is perhaps the single strongest trend in the nation's love affair with the horse.

I sought an objective view of this from the American-born Mrs Mark Phillips (the former Sandy Pflueger), international teacher, performer and authority. She was emphatic: "Dressage here has been transformed; it is the fastest growing horse sport in this country."

Along with the dressage explosion and the strong revival of carriage-driving, perhaps



Two young competitors at a gymkhana; the girl demonstrates the recent revival of interest in riding side-saddle.

the renaissance of side-saddle riding has been the most pleasing trend, because it reflects an almost purely aesthetic relish of the sport. My mother's generation asserted the independence of its sex by eschewing the side-saddle; my daughter's contemporaries embrace it for its elegance and style. When I visit our local saddlers these days his racks are full from floor to ceiling of side-saddles in various stages of restoration or construction: 10 years ago

there would not have been one in sight.

A favourite icon of our generation is the familiar photograph of the Queen riding Burmese at the Trooping the Colour. There is more to that picture than meets the eye. If you have not ridden a horse on parade you may not realise how much nerve it takes to commit your dignity and your physical safety, in public, to the uncertainties of the saddle, or how much skill, experience and confidence is involved. No horse is entirely dependable, that is one of the challenges—and the joys—of riding.

During her reign the Queen and her immediate family have been foremost in promoting the enjoyment of equestrianism: the Prince of Wales has been an ardent polo player, the Princess Royal gives unstinting support to Riding for the Disabled and the Duke of Edinburgh has made a major contribution to horse driving trials.

However, for the ultimate in equestrian entertainment join the Queen and Prince Philip in July at the Royal Pageant of the Horse, to be held in celebration of their Golden Wedding. A stadium, larger in area than Wembley, is being constructed at the Queen Victoria Review Ground, Windsor Great Park, to stage this 90-minute extravaganza.

Producer, Major Michael Parker explains: "The tribute will be a mixture of grand ceremonial and fun. Every aspect of horsemanship will be represented, from show jumping to polo to pony club games. The best of dressage will combine with carriages, heavy horses, performing horses, and racehorses. The Kings Troop Royal Horse Artillery and The Ride of the Valkyries will form part of a unique display, all performed to music by the Massed Bands of the Household Division and the Bach Choir, conducted by Sir David Willcocks. It will be interesting to see who copes best—horses or riders!"

More than 1,000 horses and carriages, with celebrity narrators including Joanna Lumley and Anthony Andrews, will tell the story of the horse and its relationship to people through the ages. The show will be the climax of a whole day devoted to the horse, with small displays by some of the performers, together with more than 150 stalls, funfairs, entertainers and the best of British bands. For those unable to obtain tickets, the evening performance will be relayed on large screens to an outer picnic area; and BBC1 will broadcast the programme live to an estimated audience of 15 million. This Pageant is the high point in a calendar of events which seem to affirm 1997 as something of a "Year of the Horse" in Britain, marking both our affection and our respect for these beautiful animals □

EQUESTRIAN EVENTS



Coaching, here seen in Windsor Great Park, is one of the many spectacles to be enjoyed at this year's Royal Pageant of the Horse.

The Royal Highland Show,
Edinburgh (0131-333 2444), June 19-22.
The Royal Show, Stoneleigh, Warwicks
(01203 696969), June 30-July 3.
The Royal Pageant of the Horse,
Windsor Great Park, July 5
(Pageant Office, PO Box 1812,
Northampton, NN73RT, 0990 1947 97)
The Royal Welsh Show, Builth Wells,

Powys (01982 553683), July 21-24.
Westchester Cup, Windsor (01784
437897), July 27.
Pony Club Finals, Cowdray Park
(01730 813257), Aug 17.
European Open Horse Trials,
Burghley, Lincs (01780 752131), Sept 11-14.
The Horse of the Year Show,
Wembley (01203 693088), Sept 24-28.

All The Queen's Horses

The Art of Lynne Gleason

RDA



This volume embodies the perfect partnership between superb artist and beloved subject. Long the object of reverence and affection, the Horse occupies a unique niche in the animal Kingdom and as such, this beautiful creature plays a spectacular role, in the public life of the British Royal Family.

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A respected artist, known most recently for her large landscapes, Lynne Gleason invites you to share her empathy with the living world of The Queen's horses; The Household Cavalry, The King's Troop of the Royal Horse Artillery and The Royal Mews. Major David Holmes of the King's Troop said,

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PARKS FOR THE FUTURE

LONDON'S PARKS, TOO
LONG NEGLECTED,
ARE BEING RESTORED
TO THEIR FORMER
GLORY. JAMES
BARTHOLOMEW
TAKES A GENTLE
STROLL THROUGH
THE MANY
IDEAS CURRENTLY
REVIVING THE
CITY'S MUCH LOVED
GREEN SPACES.



TUNNEL VISION FOR HYDE PARK

A radical proposal for Hyde Park, see right, envisages a new four-lane tunnel to remove the vast amount of traffic roaring along Park Lane, which completely severs Hyde Park from the homes and offices of Mayfair. The tunnel would begin at Marble Arch and end about halfway down Park Lane, around the Dorchester Hotel. This section would be converted into parkland, and a new public square for Marble Arch, and instead of ending in a noisy inner city motorway, the park could be magnificently extended to the outstandingly beautiful regency houses of Park Lane and its luxury hotels. According to Richard Parkinson of Symonds Group, which is putting together a consortium to fund the scheme: "The project would have to be approved by an Act of Parliament, but if planning approval and funding—including lottery money—are forthcoming it could go ahead in 2002."

MARTIN PARR

A renaissance is taking place in London's parks and gardens. Major projects, repairs and renovations are pushing them towards excellence. Restoration is the theme as, belatedly, we have realised how much of the design heritage of the past has been wasted. Less gloriously, it is the one approach on which most people can, eventually, agree.

The restoration of the Privy Garden at Hampton Court Palace, albeit after heated debates, has shown that returning a garden to its previous condition is not in the least dull. The garden had become overgrown; now it has been restored to its state at the time of William and Mary. The restored garden's rigid formality is wholly in keeping with the façade of the palace, and the sparse planting is an education in the ways of another age. The interest it offers is proven by the mass of visitors who want to promenade around it, just as courtiers once did.

Another important restoration is that of the Avenue Gardens in Regent's Park. This Victorian ornamental garden is not what one might expect. At the time it was made—on the instructions of Prince Albert—it was called the Italian Garden. It is a curious combination of Victorian bedding out and Italian formality, with splashes of intense colour but also some tazas and rows of tall cypresses—not to everyone's taste. It is, however, interesting to see what the Victorians liked and to try to imagine what conditions and values led them to admire it as they certainly did.

The veil of respectability offered by the word "restoration" is very thin in the case of the Kyoto Garden in Holland Park. There

was, it seems, a Japanese garden in the days when Holland House was privately owned. But it was certainly not of the same design. Nevertheless, Holland Park—to its credit took its chances. When, in the 1980s, Japanese companies had so much money they needed help spending it, Holland Park came to the rescue. Though purists may quibble, a real effort was made towards authenticity. Indeed the Japanese gardeners who came over to create it searched diligently in the North of England to find precisely the right rocks to

place in and around the waterfall. The success of this garden, like those already mentioned, can be measured by the huge number of visitors it attracts. It is so popular that in summer it is advisable to visit early in the day.

At Battersea Park restoration is also the theme and the park has spearheaded the three-year London Lakes Rehabilitation Project, begun in 1993 and funded by the EC. Mike Wilkinson, chief parks officer, explained: "We would like to replicate some of the turn-of-the-century postcard images of



London's Royal Parks are among those with glowing forecasts. At Richmond Park, left, the popular Loshell Plantation is due to be extended; while at St James's Park, above, further planting has brought it closer to Nash's design which transformed it from a formal French-style garden to its current romantic style.



the lake with flowerbanks and clear water. This means tackling problems ranging from water that has turned green and murky, to trampled and barren banksides, to unmanaged populations of wildfowl and fish." A 125m borehole was drilled to provide fresh water to top up the lake; and aerators were installed at the bottom of the lake to raise the oxygen level in the water, which helps break down sediment. The lake no longer smells and fish previously threatened by the lack of oxygen are safe. Bare banks have been banished by the planting of shrubs and herbaceous borders. Feeding the ducks is out, as bread not eaten by the birds rots down and pollutes the water; feeding also attracts many more birds than the lake can sustain. A 1992 population of over 500 Canada Geese has been reduced to a more manageable 40. A European conference was held in Battersea Park in March this year to discuss the results of the project—now attracting interest from parks worldwide which face similar problems.

London's Royal Parks land once enclosed by monarchs for hunting or parkland gardens—are also being transformed. Three million bulbs have been planted in the eight Royal Parks—St James's, Green, Hyde, Regent's and Primrose Hill, Greenwich, Richmond, Bushy, and Kensington Gardens. A pleasant—and safer—link has been established between the first two by the pedestrianisation of the area in front of Buckingham Palace. Also in St James's, further planting has brought it closer to the design by Nash, the architect who transformed it from a formal French-style garden into its current romantic, landscape style. Meanwhile, Horse Guards Parade has been visually reunited with the park by giving Horse Guards Road—which cuts between them—a new surface, matching the gold-gravelled parade. Parked cars have been banished from Horse Guards Parade, restoring one of London's great public open spaces, and creating a visual effect of parade and park united, similar to that painted by Canaletto.

In Regent's Park car oil pollution to the lake has been stopped with better drainage

Queen Mary's Garden, at Regent's Park is to have a perimeter walk to enable its many attractions, such as the rose garden below, to be easily viewed.



MEDIA RESOURCES ROYAL BOTANIC GARDENS KEW

The new Ecology House at Kew reflects the Royal Botanic Gardens' strength in botany, but the gardens would benefit from an overall design plan.

and interceptors on the surrounding roads. Building on this, a waterfowl breeding centre has encouraged such an improvement in the quantity and variety of these birds that the park now boasts the best public wildfowl collection in the country. As David Casselton of Regent's Park says: "The parks are not only about gardens and sport—though these are obviously important. They are also about creating an oasis of wildlife in London." Further developments for the park are in the planning. An application for lottery funding has been made to upgrade the open-air theatre; and another bid has been submitted to refurbish an existing cottage and create a cottage garden around it. Plans are already in place to make a perimeter walk around the park's Queen's Mary's Garden to enable visitors to see one attraction after another, such as the rose garden, statues and the mound.

At Richmond Park, the extremely popular Isabella Plantation—a woodland area with fabulous azaleas—is about to be extended. Greenwich Park is seeking lottery funding to re-instate the dramatic "Grand Axis", leading from the Isle of Dogs, across the Thames

to the Royal Naval College and the Queen's House, up the steep escarpment to the park's General Wolfe monument and along the great avenue of trees towards the spire of All Saints' Church at Blackheath. At present, most visitors approach the park through a series of side streets—the equivalent of back entrances—and miss the Grand Axis altogether. As the Royal Parks Review Group observed in a report on Greenwich Park last year: "The great vista is as private as it would have been when monarchs reigned supreme.... However, although royalty long since abandoned this grand estate to the more or less democratic domain, no ordinary visitor ever gets the

Below, Kensington Gardens—if restored to the design on which Queen Caroline lavished much of the then wealth of the crown—could rival the grandeur of Versailles. Right, the Privy Garden at Hampton Court Palace has proved a popular attraction since restoration to its state at the time of William and Mary.







JULIA PEYTON-JONES,

Director of the Serpentine Gallery, Hyde Park

Now that our gallery is under restoration I spend much more time in the park walking through it to our temporary offices just outside. For me, the most glorious aspect of Hyde Park is the many major sculptures scattered throughout. I find it extraordinary that there are so many great works in this beautiful outdoor setting, such as G F Watts' *Physical Energy*, and *The Arch* by Henry Moore, which was removed for repairs but is to be returned. From my window I look out at the Albert Memorial in its fantastic covering. While I'm pleased that so much money is to be spent on it, I shall miss its wraps once it's completed. It looks wonderfully eccentric.

chance to enjoy this vista. Since the whole site is controlled through...public bodies, the Government is in a position to open up the axis and transform people's experience of Greenwich." As the Prime Meridian, aligned on the Old Royal Observatory, will make Greenwich Park a major focus for the millennium, restoring the Grand Axis would provide a worthy setting for the celebrations.

One might wonder why such large-scale improvements should all be happening now? One of the most important factors is the development of the Royal Parks Agency, a semi-autonomous body whose headquarters in Hyde Park give the Royal Parks a visible identity; while the agency's powerful and accountable chief executive, David Welch, provides

professional direction. Another factor in facilitating improvements has been the Royal Parks Review Group, mentioned above. This committee, headed by Dame Jennifer Jenkins, first met in 1991 to assess the Royal Parks. One point made in their review was that "the search for peace and quiet is the most important reason for people visiting the parks" and the committee argued cogently for improvements, to tackle the problem of "serious traffic intrusion", as well as "backlog in maintenance and the lack of an overall design strategy". The Royal Parks Review issued its

Below, unpopular sights: roller-bladers. Could they not be confined to designated areas? Opposite, popular site: the "restored" Japanese garden at Holland Park.



final report last year and many of its suggestions have come to fruition. Money, too, has been provided in adequate—if not exciting amounts. Looking to the future, lottery funding is becoming an increasingly important element, as David Welch points out: "Undoubtedly, the lottery has opened up possible improvements which otherwise could not have been funded for many more years."

One of the difficulties for public parks in a democratic society is taking big decisions. Talk to any park administrator and you will be made painfully aware that he or she is constantly harried by people with very strong and utterly different views. The poor administrator also has to get the consent or approval of a host of institutions such as local government or English Heritage. All this inhibits radical change which, in certain cases, is needed.

The biggest development which I would like to see is a restoration of Kensington Gardens to its majesty in the early-18th century. Queen Caroline spent much of the then wealth of the crown on gardening. In accordance with the fashion of the day, gardeners working to her instructions created a formal structure with a major central axis leading all the way from Kensington Palace through the Round Pond to the Serpentine. Off from this central axis went further diagonal and horizontal axes. Inside the informal wooded areas made by these great, straight formal avenues were a variety of features such as woodland walks or "wildernesses", ponds and mounds. Were these gardens to be restored, they would capture some of the grandeur of the gardens at Versailles. A great prize indeed at the heart of our city.

At the Royal Botanic Gardens Kew, press consultant Derek Lewis claims with justifiable pride that, "There's always something new at Kew!" Myriad improvements include restoration by Japanese craftsmen of the Japanese Gateway—built for the Anglo-Japanese exhibition of 1910—and a new Japanese garden created around it, which features stones engraved with haiku; while the Evolution House has been built to display plants from pre-historic times. The most significant project, a two-year restoration of Kew Palace—one of the country's least

SIR ROY STRONG

Author and garden enthusiast

Forget restoration: what we need are new parks in built-up areas, anything to pump more oxygen into the air. Docklands, for instance, would benefit from a grand new park, as would the South Bank area. And wouldn't it be marvellous to turn Trafalgar Square into a garden forecourt for the National Gallery? I would love to green through Exhibition Road, turning the entire area around the Albert Hall to the V&A and other museums into a landscaped park area. London is already "over-heritaged", so any new park should be modern. It could be designed, for example, with an eye on climate warming.



known royal residences—is already under way. Future plans at Kew include the restoration of Museum Number 1, built in 1857 to house curiosities made from plants sent from all over the then British Empire. To match these admirable restorations, Kew could also benefit from a stronger overall design. This could not, like Kensington, be based on a distinguished previous plan. But the need for structure is, if anything, even greater. The gardens are famously strong on botany but weak on landscape design. A strategic review is needed, leading to a plan. To be in keeping with the majority of the parks, conservatories and galleries, this could combine both tree-lined avenues and romantic contours.

Unfortunately, without big, brave ideas, the design of our parks is left to “desire lines”. These are a web of paths created where people “desire” to walk, with no harmony and no satisfaction for the visitor other than getting from A to B. The east side of Hyde Park, Green Park and much of Greenwich Park are dominated by such routes, leaving in places a feeling of bareness bordering on bleakness.

Hyde Park and Green Park could benefit from major design work. There could, perhaps, be a competition to redesign Hyde Park—the most important in the capital. Why not, for instance, create an amphitheatre scooped from the earth. The park is occasionally used for vast concerts and could host many more if it had an amphitheatre which would improve the acoustics and shut out some of the traffic noise. Kenwood already has a slope of grass leading down to the lake, which is used for summer concerts. Why should not Hyde Park have something similar?

When it comes to noise, a considerable difference could be made in many parks by

creating sloping earth banks near the edges. Even at a height of only four to six feet the quieting effect would be worth having. At such a modest height, people walking outside the park could still enjoy looking in.

More outlandishly, several parks could also benefit from the demolition—to put it brutally—of the tallest post-war buildings nearby. As one’s eye roams across the horizontal lines of Hyde Park, it is suddenly arrested by Knightsbridge Barracks, the Hilton Hotel or Lancaster Gate Hotel. Whatever their merits, these tall blocks spoil the park because they are on such a different scale. A dream, no doubt, but how wonderful it would be if the lottery could fund compulsory purchase of these buildings and then demolish them.

One thing most seriously wrong with the parks would be relatively cheap and easy to put right—with sufficient will. Roller-bladers have spoilt strolls in the park for many of the millions of people who visit Royal Parks each year. A vocal minority of roller-bladers has bullied administrators into damaging the enjoyment of the vastly bigger silent majority. Their approach, travelling at 10 to 15 miles an hour, takes away the relaxing effect of a park. They should be restricted to areas where they will not impair others’ enjoyment.

But it would be wrong to end on a critical note. The renaissance of London’s parks and gardens is something to celebrate. It is a tribute to administrators and even—though it is unfashionable to say so—to certain politicians. Many people visit only their own local parks. I would say to them, do visit the others. There is a great—and increasing—wealth of interesting and beautiful things to enjoy □

MARCO PIERRE WHITE

Chef at The Restaurant, Hyde Park Hotel

Hyde Park is fantastic: it’s a free luxury that has to be one of the greatest attractions in London.

I take my children there for an afternoon walk at least once a week.

Many of my friends don’t agree but I’m a great fan of the Queen Mother’s Gate. I think it’s magical and perfectly representative of the 90s. The park is extremely well kept—there’s always someone working on it somewhere—but the one thing that could be improved

is the range of the catering. The current cafés should offer a variety of first-class coffees, fresh strawberries, delicious summer puddings or cucumber sandwiches in bread you can’t resist. And as for those sausage and hamburger stands, in my view they are out of place in a Royal Park. I’d also like to see the deckchairs arranged in military lines,

not scattered willy-nilly across the grass. And I would encourage more fishing in the Serpentine during the winter: city children should be given free permits to encourage them to take up an activity rather than just hanging round on the streets.

Above, St Paul's Cathedral was one of many London locations that starred alongside Glenn Close and Joely Richardson in Walt Disney's live-action remake of "101 Dalmatians"; Cruella de Vil's magnificent office was built at Shepperton; special effects blend the two seamlessly.



London's studios and streets are back in the picture, as the capital's film industry enjoys a revival. Last year 121 feature films were shot in Britain compared with 73 in 1995 and just 10 in 1985 – most of them in London. Diana Bentley finds out why.



John Malkovich and Andie MacDowell had a London backdrop for their adulterous liaison in "Object of Beauty". Britain's technical expertise and lower production costs make the capital a popular location for filming.

PROD: Fever Pitch



Arsenal football ground had as important a role as Colin Firth and Ruth Gemmell in "Fever Pitch".

Quentin Crisp played the aging Queen Elizabeth I in "Orlando", shot at Hatfield House in Hertfordshire. Although this particular room is not on show, visitors can tour some of the house and the remains of the adjacent palace where the real Tudor monarch spent part of her childhood.

Watch out! You could get shot in the streets of London this summer—with a camera, that is. The city is enjoying a serious revival of international interest as a movie-making centre. "There's been an enormous surge of film-making in the UK," reports British Film Commissioner, Sir Sydney Samuelson proudly, "but about 80 per cent of the activity is centred in London." No better example could be had, he feels, than the making of *101 Dalmatians* in the capital, where the antics of Cruella De Vil and her spotted prey were shot against backdrops that included the Burlington Arcade and Leicester Square. Liverpool Street Station and Tower Bridge have also seen their share of action, with Tom Cruise filming parts of *Mission: Impossible* in their noisy midst.

Due to be made here soon are George Lucas' \$1 billion production of the new *Star Wars* trilogy, including *Mortal Kombat II* being shot in a lavish new studio complex at Leavesden, outside Watford—and the new James Bond film, *Tomorrow Never Dies*, starring Pierce Brosnan, which will be filmed in a specially constructed studio nearby, since London's existing studio space is fully booked. The development, however, is no accident but the result of a well-orchestrated programme by Christabel Albery (at the helm of the newly-formed London Film Commission). Samuelson's British Film Commission and others in the industry.

Throughout the history of cinema, London has seen its share of film-making. The 1950s and 60s were its heyday, when the much-loved Ealing comedies and such time-honoured dramas as *The Guns of Navarone* and *The Dam Busters* were made in

and around the capital. "The 1970s was really the last time London was busy as a production centre," says Albery. Various factors subsequently contributed to its decline in popularity. Organisational difficulties, inflexible labour laws and inadequate government support dented the city's cinematic production pull. "Overall, there was a complete lack of understanding of the value film-making brings to an area."

Nonetheless, for many other reasons, the capital's appeal as a filming location should remain perennial. "I think it's the most beautiful city in the world—London is a multi-faceted place," enthuses Albery, voicing the proud feelings of many Londoners. "For film-makers it offers everything from modern buildings to cobbled streets and great waterfront sites."

At London-based Lavish Locations, the biggest film-location specialist in Europe which has worked on films from *Howards End* to *Evita*, Jo Gates agrees: "London is a cosmopolitan city, but it has an enormous variety of architecture—you can make a film here about any place in the world. We've used Somerset House to double as something in Russia and the old Hartley's jam factory in EC1 is a popular substitute for buildings in New York." But it also has a great store of well-trodden, well-loved landmarks. "In London you can have backgrounds such as Trafalgar Square which are world-famous and regarded with great affection," says Samuelson. "They make the action more exciting and add value to the production." Other pragmatic factors, too, are relevant. "We know London and we've been making films here since the 1980s," says Nik Powell of Scala Productions, the London-based production

company he runs with Stephen Woolley and which has produced films shot or set in London, including *Mona Lisa*, *Scandal*, *The Crying Game*, *Backbeat*, *Fever Pitch* and *B Monkey*. "There are skilled crews here, they speak English and, for big-budget films, costs can be lower than in the US."

Still, interest in film-making in the capital on the part of government and relevant authorities throughout the 1980s and early 1990s was slim. With no overall city municipal authority, film-makers in London have had to contend with 33 different local authorities, in addition to various police offices and traffic controllers, to gain the necessary filming permits—an unattractive organisational obstacle. But, as well as the revenues gained from audiences who go to see the films produced in London, the hiring of sets and locations, plus accommodation and food for film crews all contribute to the local economy. A film production can spend an estimated £65,000 a day in the community in which a film is shot, on local employment and services for stars and crew.

The British Film Institute, Albery and others in the industry remained perplexed by the lack of appreciation of the opportunities for London in one of the fastest growing global industries. "There's been a huge upsurge in the popularity of the cinema worldwide. Now, with satellite and cable television, a whole new dimension has been created in the media world that is fuelling demand," says Sir Sydney Samuelson.

Supported by the BFI, which was convinced of the need for a London Film Commission, Christabel Albery produced a business plan on the likely impact of increased film-making in London, and campaigned for support. With money from 60



KEITH HAMSHIRE/DANUO INC/UA

sponsors and from the Corporation of London, the London Film Commission began life in November 1995 with the aim of promoting the capital as a film centre, and later received a grant of £100,000 from the National Heritage Department.

Since then, the Commission has moved quickly to make London much more film-friendly and to attract producers to the city. Now, all local authorities have film liaison officers to provide the day-to-day support that producers need in organising parking, switching off street lighting for shooting period dramas, and similar problems. Even for established producers like Powell, the

Somerset House has doubled for many locations—including Buckingham Palace. For the Bond film "Goldeneye", above, Pierce Brosnan found himself supposedly in St Petersburg.

Commission has made a difference. "It's been of enormous assistance," he says. "We've used them to help coordinate various production matters." He believes the Commission is enhancing the attractions of London: "It increases our competitiveness in terms of the support you get in other cities such as LA, Paris and Berlin."

Nonetheless, Christabel Albery stresses that the support and understanding of the

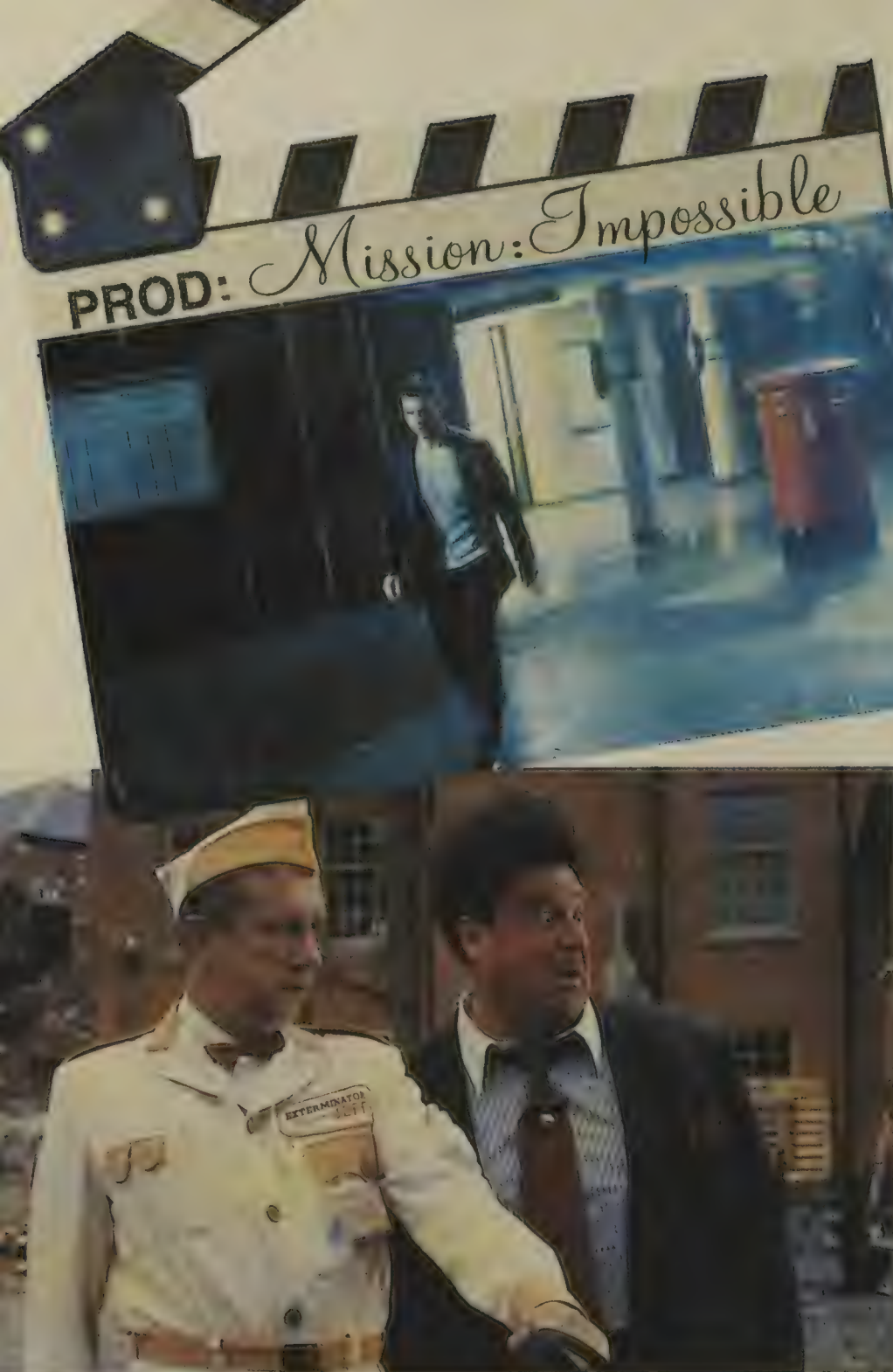
whole community is needed. Though the glamour and allure of the movies is potent, not everyone welcomes the disturbance that film-making brings. "People need to understand that the film unit on the street brings jobs and money into the community, and a higher profile for their home town. The more we help to get that feeling across, the more people will be tolerant of the upheaval—and they'll love eventually seeing the result on the screen," she says. The Commission's Code of Good Conduct for producers includes such stipulations as warning residents of impending filming disruptions, such as the need to clear streets of cars for period films. Thankfully, few complaints have been generated by the increased filming in London, but any that do surface are taken seriously, stresses Albery.

Londoners, too, are discovering that they can enjoy some of the benefits that film-making brings to the city, as some productions need movie-friendly homes and gardens for locations. With more than 12,000 UK properties on its books, location specialist Lavish Locations represents owners who are happy for their houses to feature in film and television productions. "We try to get the best deal for the owner, and fix anything that goes wrong," says Jo Gates. Owners send details and photographs of properties to the library though for anything extraordinary, professional photographers are used. Producers and directors can browse through

Joely Richardson crosses Trafalgar Square in "101 Dalmatians". Such use of London locations has a marked effect on the capital's tourism.

OLIVE COOTE/WALT DISNEY PICTURES





place like this it's hard to track the exact contributing factors," says Louise Wood of the London Tourist Board. "But we believe locally-shot films really raise the city's profile and have a good effect on tourism—especially since most of the films made here are shown in the US, which is our biggest market. The impact of films really started around 1994 with *Four Weddings and a Funeral*, which showed there was more to London than just Big Ben and Buckingham Palace; that it was a fun place with a wacky side as well."

For film-makers, too, increased screen exposure for the city pays dividends. According to Scala's Nik Powell: "Music produced here has shown London to be a hip place, which is why you see so many young tourists here. Film can do that for a bigger audience. It makes people familiar with, and excited about, the city—and the more audiences relate to London as a locale the easier it is to sell films and television programmes that are set here."

Another advantage is the additional businesses that are inspired by film production. Universal Studios in Los Angeles, which long ago opened the doors of its studios and back lot to visitors, is now ranked as the country's fourth largest tourist attraction. Following this example, Warner Bros and British corporate giant United News & Media, led by Labour peer Lord Hollick, are seeking planning permission for Britain's first film theme park, to be located in west London. The complex will include vast state-of-the-art film and television studios and theme rides based on popular Warner films. "We expect it to generate £2.6 million in the first year rising to £3.5 million later, and the film studios to generate about £116 million a year," says Warner's Terry Ilott. Though the idea had been mooted before the advent of the London Film Commission, the result of its efforts has added excitement to the project. "1996 saw a staggering increase in film investment and output in London," he notes.

For the future, even greater things are anticipated. The Arts Council is investing funds from the National Lottery in British films, to stimulate home-grown productions—though the BFI and others believe more incentives are needed for local producers. On the ground, things are clearly improving. "Most of the work of creating good relationships has now been done," states Christabel Albery. But as the effects of raising London's profile as a filming centre pay off, more assistance is necessary to cope with increased enquiries and requests for support, which now total some 500 a week. "More funding is needed and we welcome offers from volunteers to help with sorting photos for our own location library or researching data on the film industry," she says. "We can't do this alone."

Nor should they have to. So how about lending a hand this summer? □

To volunteer, please call the London Film Commission on 0181-968 0968. Lavish Locations' number is 0181-742 2992.

the library to find anything from a Georgian mansion to a Victorian bathroom.

One occupier of a stylish contemporary flat with panoramic city views has good impressions of the experience of letting the flat for a shoot. "The BBC used our flat for a drama series and were here for a week," the owner reports. "It is disruptive—but in the nicest way, if you enter into the spirit." You need to think carefully about any stipulations you want included in the contract, she advises—for instance, a ban on smoking or on access to a particular room—and also to make sure the production company has full insurance. "And you need to accept that for shooting they'll probably rearrange everything." But the exercise brought some extra cash and a good deal of excitement. "It will be great to see the result!" she says.

Top, Tom Cruise and Brian De Palma found Liverpool Street Station had the right ingredients for the London scenes in "Mission: Impossible".

The City is quiet at weekends, and the unit received cooperation from police and local businesses.

Above, the village of Theale, near Reading, provides one of the locations for "The Borrowers".

Starring Mark Williams and John Goodman, the film—shot largely at Shepperton—is due to open in the UK towards the end of 1997.

Not least of the advantages of increased filming in the capital is the effect that movie-making has on tourism. At present London is enjoying a tourist boom, with 24 million overseas and local visitors in 1996 spending £7.8 billion—an increase of 7 million from 1992 when 17 million visitors spent £4.7 billion. "Obviously, in a large



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BOND STREET REBORN

Vivienne Becker reaches for her wallet in London's newly revitalised premier shopping street.

Stop the world, I want to get off, here: in the game of musical cities, the fickle finger of style has pointed at London. Hip, hot and humming, it's the place to be and be seen. And at its very centre, encapsulating that blissful British blend of history, tradition and sharp, international style, is Bond Street, quite simply the most elegantly enticing, most diverse shopping street in the world.

The recent blossoming of Bond Street, stirred but not shaken by the recession, has been staggering, a barometer for the country's haul out of economic gloom. Today, every world-class designer and jeweller, every retailer of luxury accessories, every dealer in art and *objets* is jostling to be in this noble, global street.

Jim Hardy, of Polo Ralph Lauren, outgoing chairman of the Bond Street Association says: "London is re-emerging as an epicentre, the meeting point for East and West. The tremendous success of Bond Street is an extension of the core business in the City, a natural consequence of the country's economic growth."

Originally a street of private houses for the nobility and gentry of Georgian London, Bond Street has long been famed for its exclusive retailers of luxury goods, many of them royal-warrant holders. When Piccadilly was a muddy lane, this stretch of sophistication was a swamp, infested with highwaymen, and duels at dawn. Sir Thomas Bond, for whom the street was named, was a devoted friend of King Charles II. With a syndicate of bankers and businessmen he bought the land to design a new urban area, which sadly he did not live to see. In 1686, a year after his death, Old Bond Street stretched

from Piccadilly to what is now Burlington Gardens and in 1721 it was extended as New Bond Street through the open fields as far as Oxford Street. A favourite haunt of the Bond Street loungers, the Georgian dandies who perfected a walk known as the Bond Street Roll, by the 1840s the street was full of shops including Asprey, who set up in 1847. They joined booksellers, wine merchants, perfumers, butchers, bakers, poulterers and cheesemongers. Today, there's not a chicken in sight, but that variety and exclusivity, that air of bespoke luxury, still sets Bond Street apart from other great shopping streets of the world.

Alan Lethbridge of Russell & Bromley,

Prada and Giorgio Armani are on the way this year, with Tommy Hilfiger moving into the imposing White House building in 1998. But the street is still built on British-based businesses, such as Asprey, Hennell, Smythson and Mulberry.

Bond Street is a powerhouse of world-renowned British knowledge and expertise in art and antiques, both at the auctioneers Phillips and Sotheby's, with their open-to-all viewings (pop in to Sotheby's and view van Gogh's *Harvest in Provence* during June), and at the great furniture and picture dealers Partridge, Mallett and the Fine Art Society.

Dealers, with catalogues underarm and

pockets full of treasures, pound the pavements daily, crossing paths with the unmistakable fashion girls, in Chanel or Joseph, or the glossy PRs led by Pilar Boxford of Cartier, the fabled jewellers ensconced in Bond Street since 1909 and now celebrating its 150th anniversary. And latterday Bond Street loungers need not budge at lunchtime; they nip into Sotheby's café, Joe's in Fenwicks, or Nicole's.

When the gem-dealer extraordinaire Laurence Graff

opened in Bond Street in 1993, he not only renovated a sumptuous town house, but restored Bond Street's famous bejewelled sparkle. Strollers are treated to scintillating displays of jewels and gems, from East and West, from Dianoor, with its Mughal treasures, to the dazzle of David Morris, the continental chic of Bulgari and the timeless temptations of Tiffany. The latest adornment is Chanel's new fine jewellery boutique, decorated like Coco Chanel's own baroque Parisian apartment. With its elegant echoes of the past, it stylishly welds Bond Street's worlds of luxury, couture and jewels.



new Chairman of the Association from June, attributes the street's remarkable renaissance to its unique ability "to combine the old and the new, old money and new money". The new shops come to do business alongside the best, oldest-established in the world. There is no longer any question of companies acquiring a "flagship" in Bond Street; each shop has to stand as a viable business.

During its revitalisation, Bond Street has gone totally international, infiltrated by the high-profile designers Donna Karan and Jil Sander, who join stalwarts Gucci, Chanel, Ferragamo. Calvin Klein,



DECO DIAMONDS

Dianoor's creativity continues to set new standards in jewelled art with a striking new collection to add to its wide range of unique jewellery and timepieces. Amongst the new pieces is a selection of sautoirs recalling the glamour of the Art Deco period. Hand-crafted in finely woven 18-carat gold, some are set with diamond and cabochon ruby finials, and others with sapphire bead tassels. Extremely versatile, they can be worn as a belt as well as a necklace. Many feature rare and precious, and increasingly desirable, coloured diamonds. They are an eye-catching part of the Dianoor collection.



PRESENT PASTIMES

Twenty-five years ago Halcyon Days revived the lost English art of enamelling on copper. Today the company's annual collection of exquisite tiny boxes and other miniature gifts is eagerly awaited by collectors worldwide. Inspired by intricately patterned 18th-century enamels, each original design is hand-painted by highly skilled artists who take many hours to decorate each piece. Age-old enamelling techniques combined with modern technology make Halcyon Days Enamels the perfect marriage of past and present, and a pleasure to own.

DESIGN FOR LIVING

Mulberry's flagship store on New Bond Street, with its Queen Anne-style staircase, oak flooring, wood panelling and antique rugs, is very much a showcase for the Mulberry lifestyle. The largest of more than 60 stores world-wide, it houses Ladies' Ready-to-Wear and Gentlemen's Tailoring, alongside the Home and All-Weather collections and Accessories. The new summer fashions range from sporty casual wear to cool, crisp linens, in the season's latest colours and styles.



FOCUS ON THE SEASON

Carl Zeiss Design Selection compact binoculars make an ideal companion at the races, theatre, opera or any sporting event. They provide superb image brightness, brilliance and colour, yet are small enough to fold away into their protective case and slip into a pocket or handbag. Available in 4x, 6x, 8x and 10x magnification, they feature specially designed eyepieces to give a full field of view even when wearing spectacles or sunglasses. Superb quality and long-term reliability make the Carl Zeiss Design Selection compact binoculars the perfect choice for summer events, travel and holidays.



PEERLESS PEARLS

Mikimoto celebrates its second anniversary in Bond Street this June with the launch of the "Sakura" collection of jewellery. Taking cherry blossom as its inspiration, the suite of necklace, earrings and ring combines 18-carat gold and diamonds with the magnificent pearls for which the company is renowned. The collection continues a Mikimoto tradition, dating back to 1893, of marrying innovative jewellery design with exquisite cultured pearls.



LEGENDARY CUISINE

Legends of Mayfair, famous for its night-club, recently opened Maze, a lunch time restaurant and stunning cocktail bar, offering the best in modern British cuisine. Competitively priced menus from Head Chef Angus Scott (ex 192 Kensington) are complemented by an extensive winelist. The modern and sophisticated interior was designed by Eva Jiricna, who also created le Caprice and many Joseph stores. The cool and relaxed ambience combines with friendly service to make the restaurant a must when shopping in Bond Street. Maze is also available for exclusive hire for corporate and private functions.



FREE STYLE

The key to this season's look at Etienne Aigner is fluidity and freedom, graceful lines which offer comfort alongside exquisite tailoring. Jackets as ever, are a keynote of the Aigner Collection, and are worn with dresses and capri pants. Colours are vibrant turquoise, navy and sky blue, poppy red and citrus, bringing vigour to the classic styles.

An extensive range of exciting new accessories provide the finishing touches.

TIME AFTER TIME

Since its foundation in 1839 Patek Philippe have employed only the most skilled craftsmen to produce watches of the highest quality. Each part in every movement is finished by hand and it is a testament to this outstanding workmanship that Patek Philippe watches last for generations. The same revolutionary stem-wound system pioneered by Adrien Philippe is still in use today; while quartz movements are also produced to the same exacting standards. Every element of each watch is of the highest quality, for instance, all strap watches are fitted with 18-carat-gold springbars and buckles.





ONE-STOP ELEGANCE

Elégance—this light, spacious boutique is the epitome of its name. Discover daywear from formal suits to casual separates in superior designs from Italy, France and Germany. And to make this a one-stop shop choose from a wide range of swimwear and accessories, too, for all you need for your summer wardrobe. Expert advice from trained fashion advisors makes shopping a pleasure. Boutique catalogue available on request.



A PERFECT MATCH

Escada Couture's summer collection has a wealth of ideas for mix and match dressing this season. The fashions are designed for today's woman who wants maximum potential from the pieces she selects. "Mirabella Cruise" range, with its nautical theme and lively knits in navy, cobalt blue, and yellow and white combines easily with the mixed floral prints, pin dots and checks of "Fine Impressions". While the luxurious "Beverly Hills", with Andy Warhol-inspired graphics and a hot-pink theme translated into pink velvet jeans, and leather dresses, is an exciting partner for the sporty "Polo Club" with its vibrant purple, raspberry and turquoise blazers, skirts and shirts.

EXCEPTIONALLY ENGLISH

Founded in 1857, today the St James's Club offers the contemporary facilities and personal standard of service expected by discerning travellers, whilst still maintaining an English Club atmosphere. The Club comprises 60 deluxe suites and double rooms, many with private terraces, and is located in a quiet cul de sac within a few minutes walk from Piccadilly and Bond Street. The Club was described by *Departures Magazine* as "quite exceptional".



SHIRTS FOR ALL SEASONS

Alain Figaret, France's foremost shirt maker, has opened his first London boutique on New Bond Street. Well known for his high quality, ready-to-wear shirts, he has expanded the range to include ties, scarves, pyjamas and other accessories, as well as introducing ladies' wear. With a wide range of fabrics and styles, Alain Figaret offers exclusivity by manufacturing only limited numbers of each garment. Commercial Manager and eldest son Fabrice, pictured with other members of the family firm below, says: "No other shop in London offers such an extensive choice."





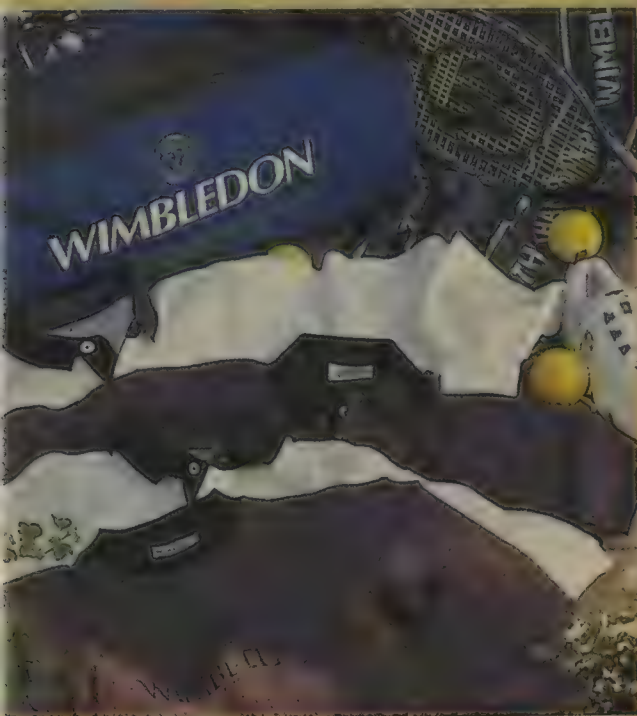
ELEGANT INDUSTRY

Hennell's latest collection chooses as its inspiration the tools of the trade. Nuts & Bolts is an exciting collection of jewellery that captures the new mood of simplicity by making utility beautiful. Fashioned from smooth 18-carat yellow gold, a bolt becomes a ring, a pair become cufflinks; others appear as ear studs or necklaces or as a single stunning pendant threaded on a chain. Hennell has softened the edges to render the collection neat, modern and eminently wearable. This is jewellery at the cutting edge of style.



STEELING A NEW IDEA

Royal Copenhagen's Georg Jensen Silversmiths have introduced a revolutionary watch. A new concept from Danish designer Nanna Ditzel ensures that the watch sits snugly on the arm. To achieve this the underside of the steel watch case is gently curved, while the case itself is elongated to match the contours of the arm. When not being worn the watch, rather than lying flat, is free-standing, and can serve as a bedside clock. It comes with a calf-skin, metal or rubber strap.



GREAT TRAVELLERS

Liz Davenport's fashions are the perfect companions for women on the move. Practical, non-creasing, easy to care for yet eminently stylish, they are just what every woman wants in her suitcase. Hallmarks of the designs are the easy, fluid and flattering cut of the cloth and classic styling. Says Liz Davenport: "We think our clothes are as smart as you are." And for those so busy they have no time to shop, the store has just introduced a beautiful mail order catalogue.



TIME FOR TENNIS

Kent & Curwen—official licensee to the All England Lawn Tennis and Croquet Club at Wimbledon—has designed a special check which features on a wide range of merchandise, from T-shirts to sweatshirts. Based on Wimbledon's traditional colours—purple, white and green—the check is also the design for T-shirts for ballboys and girls during the championship.

STOCKISTS

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Alain Figaret
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Catalogue 0115 967 8123

Escada
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0171 580 6066

Georg Jensen
15 New Bond Street
W1Y 9PF
0171 629 3622

Halcyon Days
14 Brook Street
London W1Y 1AA
0171 629 8811

Hennell
12 New Bond Street
London W1Y 0HE
0171 629 6888

Kent and Curwen
6 Royal Arcade
Off Old Bond Street
London W1X 3HD
0171 493 6882

Liz Davenport
70 New Bond Street
London W1
0171 491 1928

**Maze Restaurant & Bar at
Legends**
29 Old Burlington Street
London W1X
0171 437 9933

Mikimoto
179 New Bond Street
London W1Y 9PD
0171 629 5300

Mulberry
41-42 New Bond Street
London W1Y 9HB
0171 491 3900

Patek Philippe
15 New Bond Street
London W1Y 9PF
0171 493 8866

St James's Club
7-8 Park Place
London SW1A 1PP
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SIMPLY RED

FRANCES BISSELL, ABOVE, MAKES THE MOST OF THE SHORT-BUT-SWEET CHERRY SEASON WITH A FEAST OF RECIPES FULL OF SUCCULENT FLAVOUR AND GLORIOUS COLOUR.

High summer is the middle of the cherry season throughout Europe. By late June the trees are full of ripening fruit. In and around Fongerolles, in the Franche-Comté, sour cherries, *griottes*, are being harvested to make kirsch and maraschino, highly fragrant distilled white spirits, and to be preserved as *griottes*. French markets are piled with trays of cherries from the Tarn and Garonne valleys, and in the Basque country the curé of Ixassou will, with luck, not be forced to cross the border to buy cherries in Spain for the village's *Fête des Cerises*, the indignity he suffers when the cherry season is late.

Cherries are not the only fruit that herald mid-summer, but to me they are the most tempting. Their only drawback is the stoning, a messy and lengthy process but one that is imperative if you are making many favourite dishes – especially cherry jam or preserve. There is a French gadget in which the cherries are placed in a cloth and a lever pressed, while the stones drop into a container and the cherries into a



bowl but, since the cherry season is so short, perhaps we should not grudge the time spent on them. Switch on some gentle music or the afternoon radio play and you will have stoned a kilo or two in no time. Then you are all set to make a wealth of summer dishes: jam, ice cream, sauce, Black Forest cake, pancake fillings, cherry pie and accompaniments to meat and poultry.

There are two main types of cherries, sweet and sour. These divide into some 300 varieties of sweet cherries and 600 varieties of sour but, as with most horticultural and agricultural produce, only a few are available commercially. Headway has been made in the reintroduction of Britain's traditional native apple varieties and it would be cheering to think that the same might happen for cherries. Brogdale Horticultural Trust in Kent, home of the National Apple Collection, also maintains the hundreds of cherry varieties which used to be grown in Britain. You can pay a visit and decide which might be suitable for growing in your own garden or orchard.

Of the sweet cherries, we are most familiar with the gean, or *guigne*; and the heart, or *bigarreau*. The former have soft, tender, juicy flesh and include Waterloo, Elton, Eagle, Early Purple and Black Tartarian. The hearts of the latter are firmer, sweet-fleshed with a slightly crisper texture—if something as tender as a cherry can be described as crisp. Windsor, Schmidt and Mezel in Britain, *burlat*, *reverchon*, *van* and *coeur de pigeon* in France all belong to this second group. One of the best known is the Napoleon, pale-fleshed with a pinkish-yellow skin flushed with red. With its agreeable balance of sweetness and acidity, this variety, also known as Kentish Nap, is excellent for preserves. Of the modern hybrids, Stella is perhaps the most widely available, as is the Duke, a cross between a sweet and a sour cherry.

Among the sour cherries, also known as morellos and amarells, are the Montmorency and the Kentish cherry, ideal for preserves, and for serving with meat. Indeed, expect to discover cherries in any dish described on a menu as "Montmorency". It is a reminder of the small town of the same name just outside Paris, which used to provide Les Halles, the Paris food market, with its supplies.

One of the very finest cherries is the Moretta, from Vignola near Modena in northern Italy. These are the best dessert fruit, crisp, juicy and full of flavour. Excellent cherries are also imported from Valle del Jerte in Spain, from Washington State in America's Pacific Northwest, and, of course, from Turkey. I say of course, for there is evidence that in 69 or 74BC



"Stir some stoned cherries into thick, plain yoghurt and you will never buy fruit yoghurt again."

Lucullus, the Roman general and epicure, brought the cherry tree to Rome from a town on the Black Sea called Cerasus, which has given its name to the cherry in many languages. By the 4th century BC, Theophrastus writes that the wild cherry, the gean or mazard, *prunus avium*, was known in Europe. It is thought that today's dark morellos and clear, red amarells are descended from the Turkish cherry.

In the 13th century cherry trees were planted in the royal garden at Westminster, and by 1629 thirty-five varieties of cherries had been documented. Dried cherries we might think of as a trendy modern ingredient from California, but not a bit of it. Reference is made to them, as causing constipation, in the earliest French cookery book, written in Latin in the sixth century AD by Anthimus, a Greek doctor exiled in Ravenna at the court of Theodoric the Ostrogoth. Eaten as appetisers, to "open the stomach", cherries were one of the few fruits to be consumed raw in medieval England.

There are, through the ages, and in different cultures, far fewer recipes using cherries than apples, for example, the general view being that they

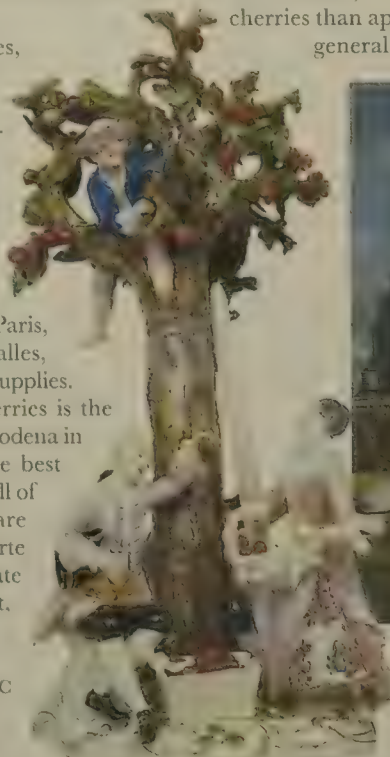
are so much better raw. The earliest cherry recipe I have found is a medieval one, in which the cherries are picked at the Feast of St John, June 24, when they will be beautifully ripe, and crushed to provide juice which is mixed with wine, breadcrumbs, sugar and a little butter, cooked gently for 10-15 minutes and allowed to cool and set. It is almost identical to a recipe cooked in Turkey today, *visneli ekmet tatlisi*. Morello cherries are used and when the pottage has set, it is spread with *kaymak*, Turkish clotted cream. Mrs Beeton has a very good recipe for cherry tart, Miss Acton one for pickled cherries and Hannah Glasse a recipe for preserved cherries. My recipe for cherry jam is based on the one made almost

certainly for Henrietta Maria, King Charles I's queen. It is recorded in 1682 in *The True Preserve* by George Hartman, steward to Sir Kenelm Digby, the Queen's Chancellor, and publisher of many of his recipes, during and after his lifetime.

My first real encounter with cherries came when I was a student in Freiburg in the Black Forest. My husband Tom and I used to travel between there and Switzerland by scooter the length of the Basler Landstrasse. It was lined with cherry trees, for the local kirsch and jam industries. We would stop and pick some fruit every few kilometers, eat it, scatter the stones and stop for more. I often remember those trips and always hope that those stones are now fruit-bearing trees.

CHERRY PICKING

Stemless cherries are now being sold in the shops, supposedly a little cheaper than the stemmed fruit. They are of a variety which can be harvested mechanically, by being gently shaken from the tree, when they detach themselves from their stems. However, I have always used the stems as a guide to the condition of the fruit. Bright green fresh-looking stems mean crisp, freshly picked cherries.



Cherry artefacts: Meissen Cherry Pickers, left, and Claes Oldenburg and Coosje van Bruggen's Spoonbridge and Cherry sculpture, Minneapolis, above.



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Withered brown stems indicate older fruit, which will often be soft to the bite. Without stems, how can one judge the freshness of the fruit?

COOKING WITH CHERRIES

The best way to eat cherries is, undoubtedly, freshly picked and *au naturel*. However, they do lend themselves to some delicious recipes. Stir some stoned cherries into thick plain yoghurt, and you will never buy fruit yoghurt again. For an even more delicious cherry and yoghurt combination, I blend a handful of highly scented, red-damask rose petals with a couple of teaspoons of granulated sugar, stir this into thick, plain yoghurt, and serve it with cherries on the stem. Or blend some ripe stoned cherries with skimmed milk, and float a scoop of frozen plain yoghurt, or vanilla ice cream, on top

for a very superior milk-shake.

Fill a plain sponge with whipped cream, into which you have folded ripe, stoned cherries, and dust with icing sugar for a tea-time treat. Cherries are delicious in crêpes, and with pancakes for breakfast, stirred into maple syrup. Try cherries, too, in lovely, dark red sorbets. Cherry and almond crumble is just the thing to serve after a summer dinner of mainly cold dishes. In the Edwardian era, fruit sauces were

particularly popular, of which probably Cumberland sauce, made with redcurrants, is the best known. Cherry sauce was popular, too, and made, and indeed still makes, an ideal accompaniment to ham, tongue, pork and duckling.

Prepared with orange juice, port and red wine, it is a fairly heavy-weight sauce, eminently suitable for roasts. But with fresh summer cherries available, I have adapted the recipe to produce a lighter, vinaigrette-style sauce, to serve with cold ham or duck. Either dish would be excellent for a summer luncheon in the garden.

I have opted for duck breasts, simply because they are so quick and easy to cook, but if you were feeling more adventurous, you could ask your butcher to bone a duck for you, so that you could turn it into a ballotine, stuffing it with minced duck and pork, pistachios, herbs and seasoning, the breasts left whole, all wrapped in the duck skin, roasted, allowed to go cold and then sliced.

DUCKLING AND NEW POTATO SALAD WITH CHERRY VINAIGRETTE

6 duck breasts
1 tsp each cinnamon, ground ginger, black pepper
1.25 kg new potatoes, scrubbed
coarse sea salt
For the vinaigrette
250ml red wine
2 tbsp red-wine vinegar
sliver of fresh ginger
1 cinnamon stick
1 bay leaf
1 tsp black peppercorns
2-3 sprigs tarragon, plus extra for garnish
2 shallots, peeled and finely chopped
250g cherries, Dukes or sours, stoned
75ml extra virgin olive oil

Score the skin and rub the duck breasts all over with the spices. Put them into a heavy frying pan, skin-side down, over a moderate heat until all the fat has melted. Pour it off, and cook the duck breasts on both sides, until done to your liking. Set aside. Meanwhile, boil the potatoes and when cooked, toss in a little oil, chopped tarragon and coarse sea salt. While the potatoes and duck are cooking, start the vinaigrette. Simmer the wine, vinegar, spices, herbs and shallots for 30 minutes, reducing by half. Strain into a saucepan, add the cherries and simmer for 5-8 minutes. Remove from the heat, whisk in the

olive oil, and season. Serve the sliced duck breasts on a platter of salad leaves, and put the potatoes around the edge. Pour the vinaigrette over the duck.
Serves 6

CHERRY JAM

1kg granulated sugar (depending on the sweetness of the fruit)
150ml each raspberry and redcurrant juice, freshly squeezed and strained
1.5kg stoned cherries
juice of one lemon, strained

Put the sugar and 150ml juice into a saucepan, and heat gently until the sugar has dissolved. Add the rest of the juice, then pour over the cherries in a bowl or enamel pan. Next day, bring everything, including the lemon juice, to a rapid boil until the setting point is reached. Spoon into clean, hot jars, seal and label.
Makes about 2 kg

KISSEL

This is a lovely, jewel-coloured soft pudding, similar to the Scandinavian *rodegroed*.

500g stoned cherries
1.15l water
150g sugar
50g potato flour

Simmer the cherries and water for 10 minutes. Crush, in the pan, with a potato masher or electric hand blender, and cook for a further 2 minutes. Strain into a saucepan, add the sugar, and heat the juice.

Mix the flour with 2 tablespoons of cold water, and stir into the juice when it comes to the boil. Stirring all the time, let the mixture boil for 1 minute—but no longer or the starches will break down and the mixture remain liquid. Remove from the heat, and pour into a bowl. The mixture will set to a soft, jelly-like texture as it cools.
Serves 4 to 6

CHERRIES IN RED WINE JELLY

3 leaves or 3tsp gelatine
450ml good dry red wine
250g stoned sweet cherries
sugar to taste

Soften the gelatine in 150ml red wine. Put the cherries and remaining wine into a saucepan, and bring gently to simmering point. Remove from the heat and strain the hot juices over the gelatine. Stir until the gelatine has dissolved. Sweeten the liquid to taste. Wet a 500g loaf tin or jelly mould, put in the cherries and pour on the liquid. When cool, refrigerate until set. Turn out of the mould and serve.
Serves 6

CHERRY MERINGUE PUDDING

1kg prepared cherries
150ml full-bodied red wine
175g caster sugar
600ml thick custard
3 free-range egg whites

Put the fruit, wine and half the sugar into a saucepan, and cook gently until the fruit is just tender. Spoon into an oven-proof

glass bowl or dish, adding juice, but not covering the fruit, which should provide a firm base for the custard. Spoon this smoothly over the fruit. Whisk the egg whites with half the remaining sugar, and gradually add the rest until the meringue is firm and glossy. Spread over the custard. Cook in the bottom half of a very low oven at 150°/300°F/gas mark 2 for about 45 minutes. Don't allow the meringue to colour too much. Serve warm.
Serves 6 to 8

SWISS CHERRY CRUMBLE

6 heaped tbsp flour
125g unsalted butter, chilled and diced
2 tbsp unsweetened muesli
¼ tsp demerara sugar
For the fruit
25g unsalted butter
500g morello cherries, stoned
1 tsp cornflour
1 tsp sugar
2 tbsp kirschwasser

Rub the flour and butter together until it resembles breadcrumbs. Stir in the muesli and sugar. Butter an ovenproof dish, and put in the fruit. Mix the cornflour and sugar, and sprinkle over the fruit. Spoon crumble over the top, make a small hole in the middle, and keep open with a rolled paper tube. Bake the crumble for 30 minutes in a preheated oven at 200°C/400°F/gas mark 6, turning it down a notch or two after 15 minutes. Remove from the oven, take out the paper roll, and pour in the kirschwasser. Serve warm.
Serves 6



A CENTURY OF CARING

DGAA Homelife celebrates its centenary



Left, tea being served, to raise money for DGAA projects, in the grounds of Marlborough House, London, during the 1935 Commonwealth Exhibition and Market. Such events, often in equally gracious settings, helped to fund the practical support that has been offered by the charity to those in need since 1897.

Below, Elizabeth and Constance Finn, mother-and-daughter co-founders of DGAA Homelife.



FOUNDED AS THE DISTRESSED GENTLEFOLK'S AID ASSOCIATION ON MAY 5, 1897, DGAA HOMELIFE HAS ALWAYS AIMED TO RAISE AND DISTRIBUTE FUNDS TO ALLEVIATE HARDSHIP AND DISTRESS AMONG THOSE WHO ARE UNUSED TO ASKING FOR HELP FOR THEMSELVES.

Established in Queen Victoria's Diamond Jubilee year, the Distressed Gentlefolk's Aid Association was conceived and nurtured by mother-and-daughter co-founders, Elizabeth and Constance Finn.

PRACTICAL AND TIMELY SUPPORT

A committee was formed, of which Elizabeth was the driving force and Constance the secretary. Meeting at 75 Brook Green, Hammersmith (the Finns' home and the base of the charity for over 40 years) they considered up to 20 cases each week of urgent distress among gentlefolk whose plight had been brought to their attention. Practical support was as varied as the individuals who asked. No account was taken of age, gender, political affiliation or religious belief.

ROYAL PATRONAGE

Word spread rapidly and offers poured in of employment for ladies of intelligence, loving homes for orphan children, and clothes, furniture and assorted articles for fund-raising purposes. Royal patronage was secured, with funds being raised at "drawing-room meetings" in sumptuous surroundings such as Grosvenor House. One of the more unusual items offered was a shawl made by the then Princess of Wales from the hair of her pet poodle!

Elizabeth Finn died in 1921 at the age of 96, having attended

all committee meetings but one during her lifetime. Constance retired in 1937, being cared for in her last days at Merlewood Nursing Home in Virginia Water, purchased in 1947 by the DGAA after a special appeal to celebrate the charity's 50th birthday.

HOMES INVESTMENT

The success of the fund-raising drive in the 1950s, spearheaded by the appeals committee in London and an increasing number of effective, county-based groups, enabled more homes to be opened to help fulfil the ever-expanding need for housing.

Today, DGAA Homelife has one sheltered accommodation complex and 12 homes around the country, which together offer 287 nursing and 186 residential places. As well as funding a systematic upgrading and extension programme to provide en suite facilities and specialised palliative and convalescent care, DGAA Homelife has also embarked on new building projects at Woodbridge, Suffolk, and Burford, Oxfordshire.

A total of £14 million is being invested during DGAA Homelife's centenary year to ensure that the charity stays in the forefront of care provision, able to deal with the challenges of its second century.

CARE IN THE COMMUNITY

Currently also supporting 1,200 beneficiaries throughout the United Kingdom and abroad in their own homes, the charity is focusing for its 100th-birthday year on doubling the number of people it helps.

Unlike similar charities from the same era, DGAA Homelife has a remit that has become less clearly defined over the years, allowing for greater flexibility in grant-giving. As a broad definition, those from a professional, or similar, background—directly or by marriage—or those who have given service to others would be deemed suitable for consideration.

Each request is considered individually and sympathetically, with no account taken of age or circumstances. Most beneficiaries are supported for life; others may receive emergency or one-off grants.

NATURE OF SUPPORT

Older individuals are supported in their own homes, either by the provision of capital grants for repairs or conversions, or by regular grants of varying amounts for telephone, transport or the pursuit of a hobby—items which although relatively small may dramatically improve the quality of life experienced by the recipient.

A Scarborough man, for instance, who found himself penniless on his return to this country from Zambia, where all his assets and pension had been frozen, has recently been helped to remain in his own home. In contrast, an older woman in her 80s, who lived for her art, found herself unable to afford the necessary materials. DGAA Homelife stepped in, enabling her to continue to produce work and to travel to group sessions.

Individuals and families of all ages are supported through crises such as bereavement, divorce, redundancy or business failure, while top-up fees for those in other residential and nursing homes are also made available.

"DGAA Homelife cannot help everyone who asks," says Chief

Executive Peter Roberts. "But for those we have to turn away, other sources of support are identified wherever possible. Additionally, expert advice on entitlement to state benefits is also available. We welcome calls on an informal and, of course, completely confidential basis to explore whether we can be of help."

THANKSGIVING

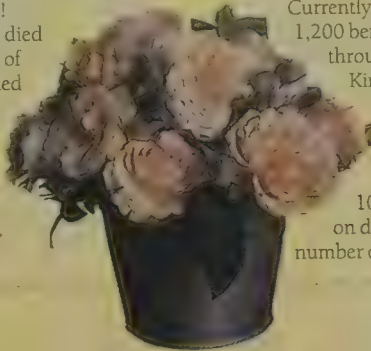
On September 17, 1997, a service of thanksgiving is being held at St Paul's Cathedral to mark 100 years of caring. All friends and supporters, as well as current or past beneficiaries, are welcome to attend. Please apply to Hilary Watt, Director of Appeals & Publicity, for an invitation.

Yet, no matter how the centenary is celebrated, the debt owed by thousands of beneficiaries, residents and clients of DGAA Homelife to the mother-and-daughter team who founded the organisation can never be repaid.

◆ DGAA Homelife can be contacted at 1 Derry Street, London W8 5HY. Enquiries regarding grants can be made in complete confidence by phoning the Freephone number 0800 413220

◆ An illustrated booklet covering the early life of the charity is available free of charge, although an A5 20p-stamped, self-addressed envelope would be appreciated.

Right: "Constance Finn", DGAA Homelife's own rose, developed by Harkness. Special order forms are available from the DGAA London office.



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ALL ABOARD FOR COWES

What is Cowes Week, and how does one join in the fun? Laura Aitken weighs anchor on the Isle of Wight to find out.

Most of the key events in the English summer season are perfectly straightforward to attend. For Wimbledon or Royal Ascot, for instance, it's simply a question of being sufficiently well-organised to arrange tickets in advance. But Cowes Week remains something of a mystery. People know it involves sailing and socialising and, famously, the royal family. But how does one "do" Cowes Week and just what does it involve? Positioned

on the north coast of the Isle of Wight, Cowes faces Southampton across The Solent. With its double tides and tricky currents—whilst at the same time being relatively sheltered—this stretch of water is on a par with Newport Rhode Island and Sydney Harbour as one of the greatest sailing grounds in existence.

Always held in the first week in August, what is now known as Skandia Life Cowes Week is the world's biggest and most spectacular regatta. Last summer





there was a record entry of boats, which is confidently expected to be exceeded in 1997. All the races, up to 30 every day, are started on a line running out from the castle at the mouth of the harbour which is the home of the Royal Yacht Squadron, the world's most prestigious yacht club. In total, there are five yacht clubs in the town, three of them royal, and Cowes is temporary home to two more for Cowes Week.

All this activity dates back nearly two centuries. Cowes Week was made famous by the royal family in 1826 when King George IV showed his "approval of the event", begun a few years earlier, by presenting a cup to mark the occasion. This became the Cowes Regatta, lasting four days (now eight) and ending with a firework display, a tradition carried on to this day.

Edward VII continued the sailing tradition into the early 1900s, securing prize after prize in the royal yacht *Britannia* until his nephew, the Kaiser,

With their enormously tall masts and characteristic vermilion sails, the Redwings are celebrating their centenary year in 1997.

arrived in his super-fast yacht *Meteor* and proceeded to trounce him in every race. With insufficient contests to satisfy his increasingly competitive spirit, the Kaiser created new ones, donating a string of enormous trophies so he could win them back. Many of these are the Cowes Week challenge cups still awarded today.

Between the wars, the superb and highly glamorous 'J' boats, huge sloops crewed by over 40 men, ensured that attention remained focused on Cowes. Alongside these monsters, owned by millionaires such as Thomas Sopwith and Thomas Lipton, grew up the "one-design" classes, most of which still race today. The glory days could not last forever, and Cowes has been through its ups and downs, none worse than at the beginning of the 90s, when, due to the recession, there was very nearly a

With over 900 boats and thousands of people involved, it is definitely not an elitist sport.



Cowes characters: Peter Nicholson, above, celebrating 50 years of unbroken racing at Cowes and Harold Cudmore, right, five times World Champion, now a successful entrepreneur.

Previous page: big-bellied spinnakers balloon out as the fleet runs before the wind.



LEFT: NICK RAINES/PPH; FAR RIGHT: BELKIN OF COWES

"closed" sign at the entrance to the town. Many of the shops in the shabby high street were empty, the marina was bankrupt and up for sale, and even some of the yacht clubs were foundering.

But Cowes has bounced back, and now the town, the high street and the Yacht Haven are flourishing. Skandia Life, the Southampton-based financial services group appeared three years ago like knights in shining armour and their sponsorship was critical in the revival of Cowes Week and the important part it plays in the island's economy—bringing in between £10-£15 million each year.

During the regatta, all the yacht clubs unite to run the events under the chairmanship of Peter Nicholson, who is also the Squadron's new commodore. Effectively this makes him Cowes' most influential man. A charismatic figure, his appointment is indicative of what is happening in a greatly revived and rejuvenated Cowes Week. A scion of the Nicholson family—designers and builders of some of the most famous and certainly best-looking ocean-racing yachts—he has raced in every Cowes Week since 1947, including being a member of British Admiral's Cup team throughout the 60s and early 70s. "Put it this way," he says, "I know the form."

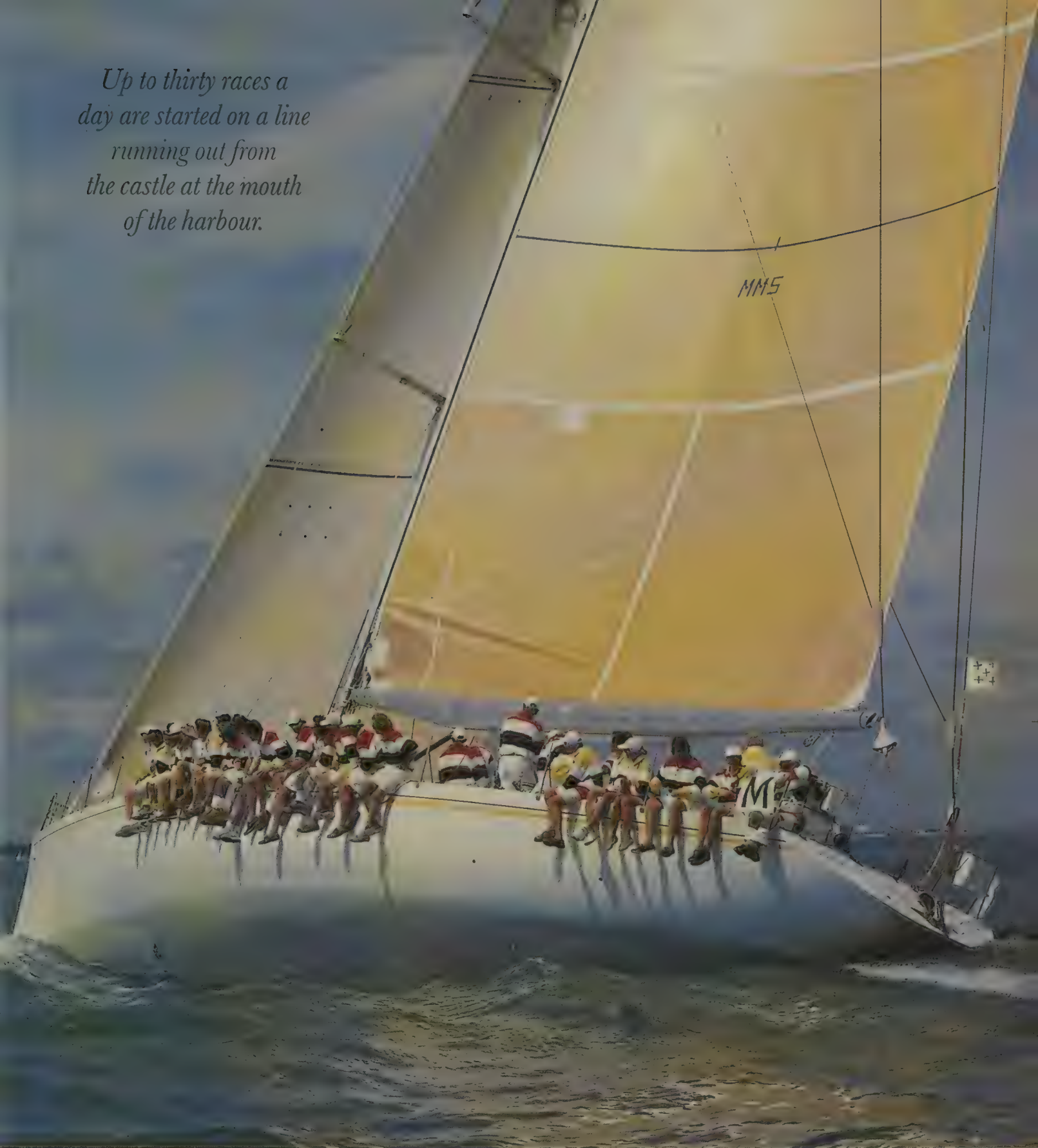
Over recent years Nicholson has seen his chosen sport flourish as a leisure activity. "Yachting is more popular than ever. I understand that more people go sailing on a Saturday afternoon in summer than watch football from the terraces in winter. It is most definitely not an elitist sport—with over 900 boats sailing, thousands of people are involved."

Simultaneously, however, ocean racing has declined, because, explains Nicholson, today's boats are not the cruiser-racers of twenty years ago. "They are flat-out racing machines and tend therefore to be crewed by professionals: the owners are often too sensible to go racing on them. The people who would previously have been ocean racing are now changing to inshore racing, in one-design boats."

Nicholson says that essentially Cowes Week is eight different regattas from eight different clubs. Indeed it once consisted of a different club running the racing every day, each with a different programme and a different starting line. As the numbers built up, it became an organisational nightmare, with over thirty separate starts for the different classes. Says Nicholson: "It was Prince Philip who got the whole thing properly co-ordinated when he was commodore of the Squadron in 1964/65. He said, 'this is a nonsense. Can't the clubs get together and have one programme, one starting line and make life reasonably easy for visitors to understand?'"

And visitors there are, in plenty. Record crowds are expected in 1997, especially as it is Admiral's Cup year. This biennial event was started in 1957 when the Royal Ocean Racing Club decided to present a trophy to encourage overseas yachts to race in Cowes. The Admiral's Cup is regarded

Up to thirty races a day are started on a line running out from the castle at the mouth of the harbour.



as the world championship of offshore racing, with Olympic and America's Cup skippers taking part. National teams from Australia, Japan, South Africa, USA, much of Europe and sometimes Brazil compete, with three yachts of specified international types, in a series of nine races.

Cowes Week racing involves such a variety of yachts that it is the equivalent of Formula One cars being started alongside everything from family saloons to stock

One of the larger Cowes contenders: a British maxi yacht racing across The Solent in last year's Maxi Class.

cars. The largest and fastest boats set out early in the day, to be followed by all manner of craft through to the tubby, wooden X boats, some of them over 100 years old. In between, One Design boats with wonderfully evocative names—Dragons, Darings, Victories, Squibs, Mermaids and

Redwings with their distinctive red sails—start at intervals to the thunder of cannons fired from the battlements on the seafront down below the Squadron.

It is a breathtaking sight, hundreds upon hundreds of sails and brightly painted spinakers, of all shapes and sizes. On the platform of the Squadron stand the "race officers", whose daunting job it is to judge the start and finish of over 30 races. They note the sail numbers in every class in

Friday night is firework night—the traditional final ceremony after a week of hard sailing.

... ..

Rodney Pattisson, Sir Robin Knox-Johnson and himself—and afterwards to be entertained at one of the yacht clubs. That he is successful in this venture is, says Harold, an indicator of the revived Cowes. These are boom times.

Harold lists the reasons behind the regeneration of Cowes: "The Trust, who bought the Yacht Haven, the reformed Royal Corinthian Yacht Club—a real family club—and the council having invested in the high street and the seafront, has resulted in everyone feeling that this is a place to visit. The old institutions are still here, but they are now in better hands."

However, the backbone of Cowes Week's social scene is structured around the Yacht Clubs, their balls and parties. Saturday is the Royal London ball, Sunday, the Royal Thames party at the Royal London, Monday, the Royal Yacht Squadron ball, Tuesday, the Royal Corinthian and so on. A dedicated party-goer could attend four or five different parties every night, often having to change ki-

He has set up a corporate events group in Cowes and arranges for city firms to charter and race three yachts—skippered by

When the royal yacht *Britannia* left the harbour for the final time last Cowes Week, there wasn't a dry eye in the house. She will be sorely missed, but a few super yachts moored around the harbour like a string of pearls, would keep the island buzzing. Such an approach is needed to ensure that Cowes continues to rule the waves.



COWE S

CHECKLIST

New For 1997

How to get there

COMPETITION



Skandia Life, sponsors of Skandia Life Cowes Week, are offering Illustrated London News readers the chance to win an unforgettable day aboard an ocean racing yacht. Answer the questions below correctly and you could take part in the world's greatest regatta. The lucky winner and their partner will also be invited to the Skandia Life Cowes Week prize winners' cocktail party

WIN A FABULOUS DAY AT COWES CREWING ON A MAXI YACHT

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To enter, please answer the following (Tip: don't omit to read our feature, All Aboard for Cowes).

1. Which class of yachts appearing at Skandia Life Cowes Week celebrate their centenary in 1997?
2. In which year did King George IV indicate his "approval" of Cowes Week by presenting a cup to mark the occasion?
3. Which Cowes yacht club is considered to be the world's most exclusive and prestigious?

Send your answers on a postcard, or the back of an envelope, to arrive at our offices by first post on Friday, July 11th, 1997, when the winner will be chosen and informed by telephone. Include your name, address and telephone number. Transportation to and from the event within the U.K. will be provided. The prize will be provided during Skandia Life Cowes Week, between August 2-9, 1997.

Entries should be sent to: Skandia Life Cowes Week Competition, The Illustrated London News, 20, Upper Ground, London SE1 9PF.

Six runners up will each win a bottle of Bombay Sapphire, the superior London Dry gin.



RULES

1. Closing date: July 11th, 1997.
2. The prize is not transferable and there is no cash alternative.
3. The Illustrated London News will select the winner at random from correct entries received. The Editor's decision is absolute and final and no correspondence with contestants will be entered into.
4. The Illustrated London News accepts no liability for any losses or injuries suffered in connection with the prizes or for failure to provide the prizes exactly as stated.
5. Employees of The Illustrated London News, Skandia Life and IDV Ltd or their relatives are not eligible to enter.
6. All entrants must be aged 18 or over.
7. Please state on your entry if you do not wish to receive any direct mail.
8. A list of winners will be available after the closing date. In order to receive the list, please send SAE to the competition address.

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SUMMER STARTS HERE!

YOUR GUIDE TO ALL THE LIVELIEST EVENTS
THROUGHOUT THE SEASON

DANCE



JOHN KNILL

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DANCE

The Kirov Ballet offers a richly varied classical repertoire during its summer season at the London Coliseum. English National Ballet stages a new version of *Swan Lake*. Birmingham Royal Ballet visits Covent Garden with two mixed programmes; the Royal Ballet, back from a tour of Japan, makes a final appearance before Covent Garden closes.

Birmingham Royal Ballet. Programme 1: Oliver Hindle's new work for the company, *Bright Young*

Things, danced to Gershwin's Piano Concerto; Lila York's *Sanctum*, the American choreographer's company debut; David Bintley's *The Nutcracker Sweeties*, set to Duke Ellington's jazz version of Tchaikovsky's music, with designs by Jasper Conran; June 9, 14 (m), 17, 18. Programme 2: Ashton's *The Dream*, based on Shakespeare; Bintley's *Carmina Burana*, danced to Orff's interpretation of a collection of bawdy poems written by 13th-century monks. June 12, 20. *Royal Opera House, Covent Garden, WC2* (0171-304 4000). **Compañía Antonio Gades.** The 30-strong troupe returns with *Carmen*, a collaboration between Gades & film director Carlos Saura combining Bizet & flamenco. Until June 8. *Peacock Theatre, Kingsway, WC2* (0171-314 8800).

English National Ballet. The company presents a spectacular new production in-the-round of one of the great classical ballets, Tchaikovsky's *Swan Lake*, in the vast arena of the Albert Hall. Choreography is by the artistic director Derek Deane & designs by Peter Farmer. Guest artists include Altyнай Asylmuratova, prima ballerina of the Kirov Ballet, who dances the dual role of Odette/Odile. Roberto Bolle from La Scala, Milan,

Swan Lake: *English National Ballet's staging in-the-round.*

& Anna Seidl from Dutch National Ballet. May 29-June 11. *Albert Hall, Kensington Gore, SW7* (0171-589 8212).

Royal Ballet. Mixed bill: Twyla Tharp's *Push comes to shove*, Forsythe's *Steptext*, a *pas de deux* from Gusev's *The Talisman*, Balanchine's *Symphony in C*. July 9(m&e), 11. *Royal Opera House, Covent Garden, WC2* (0171-304 4000). **OUT OF TOWN**

Birmingham Royal Ballet. Oliver Hindle's *Bright Young Things* & the choreographic project *Pictures at an Exhibition*. Triple bill: *Tombeaux*, *Sanctum*, *The Nutcracker Sweeties*. May 27-June 7. *Hippodrome, Birmingham* (0121-622 7486).

English National Ballet. Mixed programme: Christopher Dean's *Encounters*, Balanchine's *Who Cares?* & *pas de deux* from *Don Quixote*, *Swan Lake* & *Alice in Wonderland*.

The Nutcracker Sweeties: *Bintley's work for Birmingham Royal Ballet comes to London.*



JOE DOWLING



HIGHLIGHT
Kirov Ballet. The five-week season begins with the company's dazzling production of *Don Quixote*, to be seen for the first time in London, as is their version of Balanchine's *Spartacus* in G. H. Bizet's music, given with *Giselle* to be danced by Alina Anisimova. The repertoire also includes *Serenade*, *Lake*, *Romeo & Juliet*, *The Fountain of Bakhchisarai* & a programme of ballets by the greatmaster Fokine, among them *The Firebird*, danced by Anastasia Volochkova, above, & the Polovtsian Dances from *Prince Igor*, restaged by the choreographer's grandchild, Fokine. Many of the leading Kirov soloists, including Janna Asupova, Yulia Mikhailina, Diana Vishneva, Diana Vishneva, Igor Zolotarev, Evgeny Rudakov, will be appearing. July 8-Aug 9; London, Coliseum, St. Martin's Lane, WC2 (0171-632 8300).

ANTHONY CRICKMAN

THEATRE

Repertory theatre is no longer just at the National & the RSC, with new seasons at the Open Air Theatre & Shakespeare's Globe, & Peter Hall's company in residence at the Old Vic. Patti LuPone takes a *Master Class* as Maria Callas, while Ben Kingsley & Alan Howard are *Waiting for Godot*. Love is in the air with Patrick Marber's *Closer* & the royal romance musical *Always*, but family friction is apparent in *Amy's View*, the latest drama by David Hare, & Chekhov's *The Seagull* in a new version by Tom Stoppard.

Addresses & telephone numbers are given on the first occasion a theatre's entry appears.

All's Well That Ends Well.

Fascinating Aida's Dillie Keane is in the cast for Helena Kaut-Howson's production of Shakespeare's curious comedy about a doctor's daughter who cures the king but then must win the affections of the nobleman she claims as her reward. Opens June 12. *Open Air Theatre, Regent's Park, NW1* (0171-486 2431).

Always. Frank Hauser directs a new musical by William Mason & Jason Sprague about Edward VIII & his love for divorcee Wallis Simpson. Opens June 10. *Victoria Palace, Victoria St, W1* (0171-834 1317).

Amy's View. David Hare's new play is a family drama charting the relationship between a demanding mother (Judi Dench) & her daughter (Samantha Bond) from 1979 to the present. Richard Eyre directs. Opens June 20. *Lyttelton, National Theatre, South Bank, SE1* (0171-928 2252).



DONALD CROPPER

Much Ado About Nothing: Alex Jennings is the RSC's Benedick at Stratford.

Beauty & the Beast. Julie-Alanah Brighten & Alasdair Harvey take the title roles in a £10 million adaptation of Disney's 1991 animated feature, with Broadway-style show tunes by Howard Ashman, Alan Menken & Tim Rice. *Dominion, Tottenham Ct Rd, W1* (0171-656 1880).

The Caucasian Chalk Circle. The National's main stage is converted

into a theatre-in-the-round for Frank McGuinness's new adaptation of Brecht's epic. Simon McBurney directs. Until June 18. *Olivier, National Theatre, South Bank, SE1* (0171-928 2252).

Closer. After his earlier success at the National with the gambling comedy *Dealer's Choice*, Patrick Marber's new play focuses on how love affects four strangers in London. Cast includes Sally Dexter & Ciaran

Lady in the Dark: Maria Friedman—a fine musical actress.

June 23, 24; Wyvern, Swindon (01793 524481). June 26-28; Civic, Darlington (01325 486555). July 1, 2; Orchard, Dartford (01322 220000). July 4, 5; Hexagon, Reading (0118 960 6060). July 8, 9; Hawth, Crawley (01293 553636).

Siobhan Davies Dance Company. The choreographer's 25th anniversary tour programmes a new work, *Bank*, to music by Matteo Fargion, with her first piece for the company, *White Man Sleeps*, inspired by the rhythms & patterns of Africa & set to music by Kevin Volans. May 30, 31; Arts Theatre, Cambridge (01223 503333). June 3, 4; Crucible, Sheffield (0114 276 9922).

Northern Ballet Theatre. Michael Barrett-Pink's *Dracula*, to music by Philip Feeney May 27-31; Theatre Royal, Norwich (01603 630000). June 3-7; Marlouie Theatre, Canterbury (01227 787787). June 10-14; Grand Theatre, Leeds (0113 245 9351). June 24-28; Theatre Royal, Newcastle (0191-232 2061). Massimo Moricone's *Romeo & Juliet*, to Prokofiev's music. July 1-5; Palace, Manchester (0161-242 2503).

MARGARET DAVIES



DONALD CROPPER

Hinds. Opens May 29. *Cottesloe, National Theatre, South Bank, SE1* (0171-928 2252).

The Cripple of Inishmaan.

Martin McDonagh's tragicomic play, about the Hollywood aspirations of a 17-year-old cripple on an isolated Irish island in the 1930s, lacks dramatic weight but succeeds due to its charm, a superb cast & Nicholas Hytner's thoughtful direction.

Lyttelton, National Theatre.

Damn Yankees.

Faust meets baseball in this jolly 1955 Broadway musical in which a middle-aged fan is transformed into his favourite team's star player after selling his soul to the Devil. Comedian Jerry Lewis makes his West End debut as the devilish Mr Applegate. Opens June 4. *Adelphi, Strand, WC2* (0171-413 1777).

The Goodbye Girl.

Neil Simon's 1977 film comedy about a would-be actor & a divorced dancer who are forced to share an apartment is turned into a musical by Marvin Hamlisch, David Zippel & Don Black. Gary Wilmot & Ann Crumb play the reluctant tenants. *Albery, St Martin's Lane, WC2* (0171-369 1730).

Guys & Dolls. The National's staging of this 1950s Broadway musical hit about genial hoodlums & vocational gamblers is a sheer delight, from the witty, neon-lit set to the impeccable cast. July 2-Aug 30.

Olivier, National Theatre.

Henry V. The Shakespeare Globe begins its first repertory season with Richard Olivier's production, in which Mark Rylance plays the young king leading his country into battle. June 14-Sept 21. *Shakespeare's Globe, Bankside, SE1* (0171-401 9919).

The Herbal Bed. A much-deserved transfer for Peter Whelan's intriguing play for the RSC which speculates on the events surrounding a court case in 1613 when Shakespeare's eldest daughter (beautifully played by Teresa Banham) was accused of adultery. The drama works as an exploration of marriage & puritanism as well as being a sensual, sinister thriller. *Duchess, Catherine St, WC2* (0171-494 5075).

Kiss Me Kate. Cole Porter's musical reworking of *The Taming of the Shrew* allows us to brush up our Shakespeare. Ian Talbot directs this outdoor revival. Opens July 24. *Open Air Theatre, Regent's Park.*

Lady in the Dark. This little-known 1941 Gershwin-Weill musical about a fashion-magazine editor who visits a psychiatrist to explore her dreams about the men in her life seems rather dated & quaint in our post-Freudian age. Yet the songs & score are always interesting, Francesca Zambello's staging is inventive, & Maria Friedman, as the confused editor, proves again she is one of our finest musical actresses. *Lyttelton, National Theatre.*

Lady Windermere's Fan. Braham Murray's Manchester Royal Exchange



production of Oscar Wilde's comedy of manners features Gabrielle Drake as the mystery woman with a scandalous past, whose relationship with a priggish lord challenges the morality of gossiping society. *Theatre Royal, Haymarket, SW1* (0171-930 8800).

The Marat/Sade. Peter Weiss' bitter 1963 drama about politics & revolutionary ideals is set in an asylum in 1808 where the inmates perform a play about the assassination of Marat, written by a fellow patient, the Marquis de Sade. Corin Redgrave heads the cast for Jeremy Sams' production in-the-round. Until June 21. *Olivier, National Theatre.*

Marlene. Pam Gems' portrait of Marlene Dietrich as a sixtiesomething cabaret singer. Sian Phillips is superb as the aging but still sultry star, reminiscing to the audience during the preparations for a Paris concert, but the play is too anecdotal & dramatically underpowered to hold one's interest. *Lyric, Shaftesbury Ave, W1* (0171-494 5045).

Master Class. Patti LuPone (the West End's original Norma Desmond in *Sunset Boulevard*) plays Maria Callas in Terrence McNally's Broadway success about the great diva coaching young aspiring opera singers in the early 1970s. *Queens, Shaftesbury Ave, W1* (0171-494 5040).

A Midsummer Night's Dream. Summer starts officially in the theatrical calendar with the Open Air Theatre's latest staging of *The Dream*. Cast includes Ian Talbot as Bottom & Issy Van Randwyck as Helena. Opens May 27. *Open Air Theatre, Regent's Park.*

Popcorn. Ben Elton adapts his own recent novel, a satirical thriller about copycat violence & artistic responsibility in which a director of ultra-violent films is held hostage by two murderers who blame him for their actions. *Apollo, Shaftesbury Ave, W1* (0171-494 5070).

Prayers of Sherkin. Sebastian Barry's new play, set on an island off the west coast of Ireland, shifts in time as it follows the lives of an 18th-century religious community & their

Summer Holiday:

A stage adaptation of the film comes to Labatt's Apollo.

last surviving descendants. The cast includes Catherine Cusack & James Ellis. *Old Vic, Waterloo Rd, SE1* (0171-928 7616).

The Provoked Wife. Michael Pennington & Victoria Hamilton are cast in John Vanbrugh's Restoration comedy about sex, marriage & divorce. Opens July 3. *Old Vic.*

Romance, Romance. In contrast to the West End's usual hi-tech extravaganzas, these two one-act musicals (an off-Broadway success in 1988) offer lower-key, charming entertainment. The first, based on an Arthur Schnitzler story, involves a Viennese courtesan & an impoverished poet; the second is about two upmarket Manhattan couples in their holiday home. *Gielgud, Shaftesbury Ave, W1* (0171-494 5065).

The Seagull. Tom Stoppard's new version of Chekhov's drama of lovelorn family tensions & artistic temperament features Felicity Kendal, Michael Pennington, Victoria Hamilton, Anna Carteret & Greg Hicks. Peter Hall directs. *Old Vic.*

Smokey Joe's Cafe. A Broadway showcase for the hit songs of the 1950s & 60s by Jerry Leiber & Mike Stoller, performed by the American cast with zest & style. *Prince of Wales, Coventry St, W1* (0171-839 5987).

Steaming. Jenny Eclair, Diane Langton, Sheila Read & Julie T Wallace are among the cast for a revival of Nell Dunn's 1981 comedy about six women fighting to save their local Turkish baths. *Piccadilly Theatre, Denman St, WC2* (0171-369 1734).

Summer Holiday. A stage adaptation of the breezy 1962 movie musical about four London Transport mechanics who borrow a double-decker bus for a continental holiday. Darren Day takes the original Cliff Richard role. July 4-

◆ HIGHLIGHT ◆

King Lear. Shakespeare's epic tragedy becomes an intense family drama in the smallest of the National's auditoria. Richard Eyre's lucid & detailed production offers well-defined characters & shades of good & evil with an excellent cast headed by Ian Holm. His Lear is a magnificent performance of tenderness & rage, frightening authority & child-like vulnerability. *Prance too; for Michael Bryant's Gloucester, Timothy West's Gougeon, Gloucester & Barbara Flynn & Amanda Redman as Lear's captivating daughters. Cottesloe, National Theatre.*

King Lear:
Ian Holm is
magnificent as the
ill-used monarch.

DANIEL O'NEILL





The Devil's Own: Brad Pitt is an Irish terrorist who bonds with a New York cop.

when he is in his hermetic batsuit it is hard to tell. Chris O'Donnell is the young sidekick, Robin, & Alicia Silverstone appears as Batgirl, while the colourful villains creating havoc in Gotham City are Arnold Schwarzenegger as Mr Freeze & Uma Thurman as Poison Ivy. Opens June 27.

Con Air. A group of highly dangerous prisoners is transferred to a new maximum-security penitentiary by air. Nicolas Cage, a parolee, hitches a lift, but is horrified to find himself caught up in a hijack plot masterminded by John Malkovich. On the ground a US marshal, played

by John Cusack, frantically tries to stop his superiors from ordering the aircraft's destruction. The electrifying thriller is directed by Simon West. Opens June 6.

Crash. The most controversial film of the decade stars Holly Hunter, James Spader & Rosanna Arquette as road accident victims who are sexually excited by the gruesome effects of smash-ups. The Canadian director David Cronenberg has never flinched from causing his audiences acute discomfort, but this time he has exceeded his previous achievements, giving the British Board of Film Classification a considerable headache. Opens June 6.

The Devil's Own. In Alan J Pakula's action thriller Brad Pitt plays an Irish terrorist who, posing as an amiable visitor, takes up an offer from a warm New York cop (Harrison Ford) to board in his home with his happy family. A bond forms between them, but an act of violence forces both men into reassessing what they each stand for. Opens June 20.

Intimate Relations. Philip Goodhew, making his directing debut with his own screenplay, recalls a 1954 murder case, with Rupert Graves as a young lodger, Julie Walters as his middle-aged landlady & Laura Sadler as her schoolgirl daughter. A bizarre ménage-à-trois is established, in dark contrast with the prim, middle-class values of the times. Much of it is black comedy, but tragedy is the inevitable consequence. Opens June 20.

Joseph Conrad's Secret Agent. Christopher Hampton adapted & directed Conrad's novel in which foreign anarchists are planting bombs in Victorian London. Bob Hoskins, outwardly a shopkeeper but in reality a Russian agent, hosts a coven of alien anarchists, with Gérard Depardieu & Robin Williams among them, & causes the death of the simple brother of his young wife (Patricia Arquette), who exacts a terrible vengeance. While Hampton is much closer to the

Sept 20. *Labatt's Apollo, Queen Caroline St. WC6 (0171-416 6083).*

Tom & Clem. Stephen Churchett's drama explores the relationship between maverick MP Tom Driberg (Michael Gambon) & Labour prime minister Clement Attlee (Alec McCowen). Richard Wilson directs. *Aldwych Theatre, Aldwych, WC2 (0171-416 6003).*

Waiting for Godot. Forty-two years after staging its first British production, Peter Hall returns to Samuel Beckett's celebrated tragi-comedy, with Ben Kingsley & Alan Howard cast as the despairing tramps. Opens June 27. *Old Vic.*

The Winter's Tale. David Freeman directs Shakespeare's bleak comedy of sexual jealousy & mistaken adultery. June 19-Sept 21. *Shakespeare's Globe.*

OUT OF TOWN

RSC season at Stratford.

At the Royal Shakespeare Theatre: **Hamlet**, with Alex Jennings & Susannah York, directed by Matthew Warchus, May 8-Aug 23; **Much Ado About Nothing**, with Alex Jennings & Siobhan Redmond, directed by Michael Boyd, until Aug 21; **The Merry Wives of Windsor**, directed by Ian Judge, with Leslie Phillips as Falstaff, until Aug 23; **Cymbeline**, with Edward Petherbridge & Joanne Pearce, directed by Adrian Noble, until Aug 18. At the Swan Theatre: **The Spanish Tragedy** by Thomas Kyd, with Darrel D'Silva & Siobhan Redmond, directed by Michael Boyd, until Aug 23; **Camino Real** by Tennessee Williams, with Peter Egan & Leslie Phillips, directed by Steven Pimott, until Aug 19; **Henry VIII**, with Paul Jesson & Jane Lapotaire, directed by Gregory Doran, until Aug 21; **Little Eyolf** by Ibsen, with Joanne Pearce & Robert Glenister, directed by Adrian Noble, until Aug 23. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (01789 295623).*

Chichester Festival season.

The Admirable Crichton by J M Barrie, with Ian McShane & Michael Denison, until June 8; **Lady Windermere's Fan** by Oscar Wilde, with Stephanie Beacham & Googie Withers, until July 5; **Blithe**

Spirit by Noel Coward, with Belinda Lang & Maureen Lipman, June 11-Aug 3; **Divorce Me Darling** by Sandy Wilson, July 10-Sept 27; **Our Betters** by Somerset Maugham, with Kathleen Turner, Aug 6-Sept 27. *Chichester Festival Theatre, Chichester, W Sussex (01243 781312).*

IAN JOHNS

CINEMA

Summer is the season of the Hollywood blockbuster: on offer this year is *Batman & Robin*, derived from the tried & tested safety of an earlier success. In *Con Air* Nicolas Cage finds himself caught up in a prison break on board an air transport called the "Jailbird", & Harrison Ford discovers he has harboured a terrorist in his home in *The Devil's Own*. In total contrast a French documentary, *Microcosmos*, shows that life in a pleasant meadow can be just as unpredictable & terrifying, if you are an insect. The work of British film-makers includes Bernard Rose's new version of *Anna Karenina*, shot on location in St Petersburg, & Philip Goodhew's study of a strange 1954 murder case, *Intimate Relations*.

Absolute Power. Clint Eastwood, in this thriller which he also directed, plays a master burglar who applies daring & precision to his work. During a raid on the mansion of an aged billionaire (E G Marshall), he witnesses the US president (Gene Hackman) murder the old man's young wife, & realises that he will have the blame pinned on him by the conspiratorial presidential chief of staff (Judy Davis). An intelligent cop (Ed Harris) realises that there is more to the case than meets the eye. An implausible yarn is helped by the stature of its leading performers. Opens May 30.

Batman & Robin. Joel Schumacher is the director of the fourth of the new Batman series, with George Clooney playing the hooded avenger—but

HIGHLIGHT

Microcosmos. A dance of death between two territorially minded snag beetles, a spider preparing to make a meal of a couple of grasshoppers, a rainstorm in which droplets explode on the ground with the force of an aerial bombardment. Claude Naudy & Marie Perreux's amazing natural study is a remarkable tour de force of close-up photography, magnifying the insect life in a French field—bees, ants, beetles, ladybirds—on a scale that makes them seem like science-fiction monsters. Viewed at their level, the world they live in is hard & frightening, with risk, rivalry & violent death ever-present realities. It is an eye-opening & unforgettable work.

Microcosmos:
A close-up view of a young grasshopper bathing.





Absolute Power:
EG Marshall is the billionaire
victim of a burglary.

Anna Karenina:
Sean Bean plays the ill-fated
heroine's military lover.



novel, Hitchcock's 1936 version is a great deal livelier. Opens June 20.

Jungle 2 Jungle. A Wall Street commodities broker (Tim Allen) journeys to the Amazon to finalise his divorce from his estranged wife (JoBeth Williams), who works as a doctor, & discovers he is the father of a 13-year-old son raised by Indians. He takes the loin-cloth-clad youth back to New York, astounding his hyperactive business partner (Martin Short) & fashion designer fiancée (Lolita Davidovich). Opens May 23.

Killer: A Journal of Murder. A remarkable performance is given by James Woods as a longterm convict in the grim Leavenworth penitentiary. A sympathetic guard (Robert Sean Leonard) smuggles paper & pencil to him. The resulting account is a terrible confession of violent killing, & a window into the mind of a murderer. The screenwriter Tim Metcalfe makes his directing debut with this true story.

Lady & The Tramp. Disney's much-loved animated feature of 1955

returns for the summer holidays. The love story of a lively, brave mongrel & an elegant pedigree spaniel, its appeal lies as much in the unlikely romantic partnership as in the songs by Sonny Burke & Peggy Lee, which she delivers in her famous rich & husky tones. Opens July 18.

Leo Tolstoy's Anna Karenina. Sophie Marceau, following in the footsteps of Garbo & Vivien Leigh, plays Tolstoy's tragic heroine in a new version, written & directed by Bernard Rose, of the ill-fated, passionate romance between a married aristocratic woman & her young military lover (Sean Bean). It was filmed on location in St Petersburg. Opens May 23.

Marvin's Room. Meryl Streep & Diane Keaton co-star as sisters who have become estranged from each other. When Keaton is diagnosed by a doctor (Robert De Niro) to the effect that she has leukaemia, they strive for a reconciliation. Co-starring is Leonardo DiCaprio & the director is Jerry Zaks. Opens June 20.

Men in Black. The MiB, a secret organisation, has spent three decades monitoring the movements of extra-terrestrials. Two of their agents, Tommy Lee Jones & Will Smith, stumble onto a deadly plot, the work of an inter-galactic terrorist, & unless they can find a way to stop him, Planet Earth will be destroyed. Barry Sonnenfeld directed this science-fiction fantasy comedy. Opens Aug 1.

Men Women: A User's Manual. In Claude Lelouch's film Bernard Tapie plays a devious but dynamic businessman who suddenly finds his perspectives changed when he believes he is dying. The relationships of other characters appear to have no connection

Simon Boccanegra:
Costume designs for Welsh
National Opera by Sue
Willmington.

but Lelouch brings them into the central theme. Opens June 6.

One Fine Day. Michelle Pfeiffer & George Clooney are single parents, laden with problems, who meet & after misunderstandings & arguments fall in love. The director is Michael Hoffman. Opens July 4.

Portraits Chinois. Helena Bonham-Carter makes her debut in a French-dialogue film, playing one of a group of friends in Paris. She works in the fashion trade & her boyfriend (Jean-Phillipe Ecoffey) is a film screenwriter. Their decision to buy an apartment forces her into debt. Meanwhile other friends have their problems. Co-written & directed by Martine Dugowson, it is a witty study of relationships among late-20s, early-30s professionals. Opens Aug 8.

The Spitfire Grill. In this notable feature debut by Lee David Zlotoff as writer & director, Alison Elliot plays a woman released from prison. She obtains a job in a café in a small town in Maine, run by Ellen Burstyn. Then she finds herself facing local prejudice, orchestrated by the narrow-minded Will Patton. There is an outstanding performance by Marcia Gay Harden who, with Burstyn, helps her to resist as difficulties increase. Opens May 30.

The Square Circle. It is rare for a mainstream Indian film to reach western audiences. Amol Palekar's hugely enjoyable, masterly work has as its theme gender identity. A young girl is kidnapped from her village, & escapes, meeting up with a transvestite. The girl dresses as a man & they travel together, each living in the opposite sex & making astonishing discoveries within their strange relationship. Opens June 13.

GEORGE PERRY

OPERA

The third year of the Royal Opera's Verdi festival will be the climax of the current season, heralding the two-year closure of the house for redevelopment. English National Opera presents Handel's cantata *L'Allegro, il Penseroso ed il Moderato*, in a staging by the choreographer Mark Morris. The enterprising Almeida Opera performs two new works of music theatre. Glyndebourne's season includes productions of Puccini's *Manon Lescaut* & Rossini's *Le Comte Ory*. Sylvan Garsington gives the British première of Richard Strauss' *Die Aegyptische Helena*.

ALMEIDA OPERA

Almeida Theatre, Almeida St. N1 (0171 359 4404).

The Juniper Tree. Roderick Watkins' first work of music theatre, from a tale by the Brothers Grimm, is played by the London Sinfonietta, conducted by Markus Stenz & directed by David McVicar. The cast includes Penelope Walmsley-Clark & Robert Poulton. June 30, July 1, 3, 4.

The Cenci. World première of Giorgio Battistelli's music drama, which is taken from Antonin Artaud's play dealing with the Roman story of incest, patricide & revenge. The score combines music, video & electronic sound & is performed by actors; David Parry conducts. July 11, 12, 14, 17, 19.

ENGLISH NATIONAL OPERA

London Coliseum St Martin's Lane, WC2 (0171-632 8300).

Ariadne on Naxos. Newcomers to ENO, Christine Brewer & Jon Fredric





West, sing the dual roles of the Prima Donna/Ariadne & Tenor/Bacchus in Richard Strauss' backstage comedy; Richard Hickox conducts. May 21, 29.

La traviata. Susan Patterson sings the title role, with Julian Gavin as Alfredo & Christopher Booth-Jones as Giorgio Germont in Jonathan Miller's rather cool, analytical staging, conducted by Noel Davies. May 20, 23, 28, 30, June 12, 14, 18, 20.

Carmen. Louise Winter repeats her striking performance as the gypsy in Jonathan Miller's powerfully atmospheric production; with David Rendall/Robert Brubaker as Don José, & Robert Hayward/Roberto Salvatori as Escamillo. Alexander Polianichko from the Kirov conducts. May 24, 27, 31 (m&c), June 11, 13, 19, 21, 24, 26, 28 (m&c), July 1, 5 (m&c).

Don Pasquale. Set in Rome in the 1950s. Patrick Mason's inventive production returns with Richard Angas in the title role & Mary Hegarty as Norina. June 25, 27, 30, July 2, 4.

MIDSUMMER OPERA

St John's Smith Sq, SW1 (0171-222 1061).

Atalanta. Alan Privett's production of Handel's opera, incorporating baroque dance, with Patricia Rozario & Nicole Tibbels; David Roblou conducts. June 20.

ROYAL OPERA

Covent Garden, WC2 (0171-304 4000).

Elektra. Richard Strauss' disturbing psychodrama based on Sophocles' tragedy has Deborah Polaski & Hildegard Behrens sharing the title role, Felicity Palmer & Jane Henschel sharing Klytemnestra, Robert Tear as Aegisthus. May 22, 24, 27, 31.

Katya Kabanova. Bernard Haitink conducts Trevor Nunn's production, with Eva Jenis/Elena Prokina as the tormented Katya, Eva Randová as Marfa Kabanova, her sadistic mother-in-law. Patrick Rafferty as Tikhon, her ineffectual husband. May 23, 26, 29, June 2, 4, 6.

Die Meistersinger von Nürnberg.

Bernard Haitink conducts the final performances in the house, with this season's fine cast: John Tomlinson as Hans Sachs, Gösta Winbergh as Walther. Thomas Allen as Beckmesser. Nancy Gustafson as Eva. July 7, 12.

Verdi Festival

Simon Boccanegra (1881).

Alexandru Agache sings Boccanegra, with Kiri Te Kanawa as his daughter Amelia. Marcello Giordani as Gabriele Adorno, Samuel Ramey as

The Makropulos Case:
Anja Silja as the world-weary heroine at Glyndebourne.

Fiesco, in Elijah Moshinsky's handsome staging; Georg Solti conducts. May 30, June 3, 7, 11, 14.

Oberto. Concert performance conducted by Simone Young; Samuel Ramey sings the title role, Elizabeth Connell sings his daughter, Leonora. June 5. Also Festival Hall, June 9.

Rigoletto. Franz Grundheber sings the jester, with the Ukrainian soprano Viktoria Loukianetz as his beloved daughter, Gilda, Ramon Vargas/Martin Thompson as the licentious Duke of Mantua; Daniele Gatti conducts. June 10, 13, 16, 19, 21, 26.

Macbeth. Edward Downes conducts Phyllida Law's production of Verdi's

L'Allegro, il Penseroso ed il Moderato: Mark Morris' staging for English National Opera.

◆ HIGHLIGHT ◆

L'Allegro, il Penseroso ed il Moderato. The Mark Morris Dance Group makes its London debut in the choreographer's staging of Handel's 1745 celebratory oratorio. The libretto, written by Charles Jennens, was based on John Milton's poems *L'Allegro* & *Il Penseroso* (the lively man and the thoughtful man) to which Jennens added his own section *Il Moderato*—the moderate man. The singing cast includes Janice Watson, Susan Grillon, Jan Bostridge, Michael Chance & Ashley Holland. Jane Glover conducts. *London Coliseum* (June 3, 6, 7 (m&c), 9, 10).

original version. Anthony Michaels-Moore sings the title role, with the Hungarian soprano Georgina Lukács as Lady Macbeth, Dennis O'Neill as Macduff, Roberto Scanduzzi as Banquo. June 27, 30, July 3, 5.

Simon Boccanegra (1857). New production by Ian Judge of the composer's first version of this opera, conducted by Mark Elder. Sergei Leiferkus sings Boccanegra, with Kallen Esperian as Amelia, Plácido Domingo as Gabriele Adorno, the Finnish bass Jaakko Ryhänen as Fiesco. June 28, July 2, 4, 8, 10.

TRINITY COLLEGE OF MUSIC OPERA GROUP

Spitalfields Market Opera, 4/5 Lamb St, E1 (0171-377 1362).

The Albatross, new opera by Diana Burrell, based on a story by Susan Hill, performed in a double bill with



DONALD COOPER

Vaughan Williams' *Riders to the Sea*. July 9-12.

OUT OF TOWN

CANDID OPERA COMPANY

Fairfield Halls, Croydon (0181-688 9291).

La forza del destino. A new company, set up by Sandra Manning, performs Verdi's opera in Italian but with English dialogue. May 28-30.

GARSINGTON OPERA

Garsington, Oxford (01865 361636).

Le Pescatrici. A Haydn rarity, conducted by Wasfi Kani, directed by Robert David MacDonald. June 9, 14, 23, 25, 27, July 1, 5.

Così fan tutte. Cara O'Sullivan & Janis Kelly sing the ladies, Jeffrey Lentz & Richard Halton their treacherous fiancés, in Ian Judge's production; Stuart Bedford conducts. June 10, 15, 19, 21, 29, July 2, 4.

Die Aegyptische Helena. Elgar Howarth conducts the British première of Strauss' opera, directed & designed by David Fielding, with Susan Bullock as Helena. June 22, 24, 28, 30, July 3, 6.

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (01723 813813).

Manon Lescaut. New production by Graham Vick, conducted by John Eliot Gardiner. May 25, 28, 31, June 3, 6, 9, 13, 17, 20, 24, 28, July 4, 7, 12.

Owen Wingrave. Ivor Bolton conducts this production mounted for Glyndebourne Touring Opera. May 22, 24, 27, June 1, 5, 8, 15, 18, 21, 23.

Le nozze di Figaro. Charles Mackerras conducts a new cast in a revival of the staging which relaunched the festival in 1994. June 7, 12, 14, 19, 22, 26, 29, July 5, 8, 11, 13, 16, 21, 25, 28.

The Makropulos Case. Anja Silja repeats her gripping portrayal of the 300-year-old woman for whom life has nothing left to offer. June 27, July 1, 6, 9, 14, 19, 26, Aug 2, 7, 11, 14.

Le Comte Ory. Andrew Davis conducts Jérôme Savary's production of Rossini's sparkling comedy, with Tracey Welborn as Ory. July 20, 24, 27, 30, Aug 1, 4, 9, 12, 15, 17, 20, 23.

Theodora. Revival of Peter Sellers' updated staging of a Handel rarity. Aug 3, 5, 8, 10, 13, 16, 18, 22, 24.

MUSIC THEATRE WALES

The Roswell Incident. The world of UFOs & the paranormal is explored in a new opera by John Hardy, scored for string quartet, with a libretto by Heledd Wyn, based on events in New Mexico in 1947.

MAC, Birmingham (0121-440 3838); May 30. Playhouse, Oxford (01865 798600); June 1. Torch Theatre, Milford Haven (01646 695267); June 6.

OPERA NORTH

Grand Theatre, Leeds (0113 245 9351).

Così fan tutte. Tim Albery directs with Susanna Glanville & Pamela Helen Stephen as the deceived ladies, Paul Nilon & William Dazeley as their scheming lovers; Claire Gibault conducts. May 21, 23, June 2, 5, 7.

Tannhäuser. Jeffrey Lawton takes the title role in a new production, sung in English, directed & designed by David Fielding, conducted by Paul Daniel. With Rita Cullis as Elisabeth, Anne-Marie Owens as Venus, Keith Latham as Wolfram. May 24.

Violanta. Semi-staged performance of Korngold's opera described as "a red-hot Renaissance drama". Janice Cairns sings the Venetian beauty who plots the death of her sister's seducer; Paul Daniel conducts. June 6.

On tour

The Return of Ulysses. Annabel Arden directs Monteverdi's masterpiece, with Nigel Robson singing the title role, Alice Coote as Penelope; Martin Pickard conducts.



CATHERINE ANIMORE

Katya Kabanova: Elena Prokina as the tragic heroine.

Also *Così fan tutte*.

Grand Theatre, Blackpool (01253 28372); May 28-30. Lyceum, Sheffield (0114 276 9922); June 10-12.

Tannhäuser, Così, Ulysses.

Theatre Royal, Nottingham (0115 948 2626); June 17-21. Palace, Manchester (0161 242 2503); June 24-28.

SCOTTISH OPERA

Theatre Royal, Glasgow (0141-332 9000).

The Cunning Little Vixen. David Pountney's ever-green production of Janáček's heart-warming opera with Rebecca Evans singing the Vixen, Neil Archer as the Fox, David Barrell as the Forester. Martin André conducts. May 28, 31, June 3, 5, 7(m).

Samson & Delilah. New staging by Antony McDonald, with Mark Lundberg & Carolyn Sebron singing

the title roles. May 29, June 4.

On tour

Theatre Royal, Newcastle (0191-232 2061); June 10-14. Edinburgh Festival Theatre (0131-529 6000); June 18-21.

TRAVELLING OPERA

Don Giovanni, Rigoletto. *Dermgate, Northampton (01604 24811); May 27-29.*

Don Giovanni, The Barber of Seville. *Wilde Theatre, Bracknell (01344 484123); May 30, 31.*

La traviata, Don Giovanni. *Civic, Chelmsford (01245 495028); June 13, 14.*

WELSH NATIONAL OPERA

New Theatre, Cardiff (01222 878889).

Simon Boccanegra. David Pountney stages Verdi's revised version with Phillip Joll in the title role, Nuccia Focile as Boccanegra's daughter Amelia, Paul Charles Clarke as Gabriele Adorno; Carlo Rizzi conducts. May 23, 28.

The Barber of Seville. Earle Patriarco sings the resourceful barber, with Katarina Karneus as Rosina, Charles Workman/Benjamin Butterfield as Almaviva; Carlo Rizzi conducts Giles Haverall's production. May 29, June 5, 7.

From the House of the Dead. Richard Armstrong conducts David Pountney's fine production of Janáček's harrowing opera set in a labour camp. The cast includes Jeffrey Lawton, Donald Maxwell, Peter Savidge & John Daszak. June 6.

On tour

Hippodrome, Birmingham (0121-622 7486); June 10-14. Hippodrome, Bristol (0117 929 9444); June 24-28. North Wales Theatre, Llandudno (01492 872000); July 1-5. Apollo, Oxford, (01865 244544); July 8-12. Mayflower, Southampton (01703 711811); July 15-19.

MARGARET DAVIES

DONALD COOPER

SING VERDI AT COVENT GARDEN

Enjoy an opera or even join in a sing-along during the Royal Opera's Verdi Festival, held during the company's last six weeks on its home ground.

The Royal Opera's last six weeks before the house closes for redevelopment are devoted to its third annual Verdi Festival. It will include five operas and many related events appealing to all levels of interest. There will be a Verdi quiz between two teams of performers; an illustrated talk by Lord Harewood on the Verdi baritone; semi-staged readings of the plays behind the operas; and an opportunity to sing-along with the witches' chorus from *Macbeth*.

This year's operas include the two versions of *Simon Boccanegra*. The first, composed in 1857, was generally considered a flop at its Venice première. But 23 years later Verdi was persuaded by his publisher, Ricordi, to revise the score. He worked to give it "more relief,



variety and animation" and introduced a whole new scene for principals and chorus.

When it was performed in 1881 at the Scala theatre in Milan the revised *Simon Boccanegra* was a triumph.

The festival opens on May 30 with this familiar version, conducted by Georg Solti and with Kiri Te Kanawa, right,

singing the role of Amelia. The rarely heard original version will be given in a new production by Ian Judge opening on June 28. Plácido Domingo sings the role of Gabriele Adorno for the first time at Covent Garden.

The father-daughter relationship (for baritone and soprano) so significant in *Simon Boccanegra* is one that particularly touched Verdi's heart. It featured in his first opera,

Oberto, and most famously of all in *Rigoletto*, left, two of the other works to be performed.

Verdi's first Shakespearian opera, *Macbeth*, had a successful première in 1847, though he amended the score for the Paris Opéra 18 years later and it is this version which is usually staged today. Covent Garden's production of the original score—its first professional staging in Britain—is an exciting opportunity to hear the composer's first thoughts conducted by Edward Downes, noted champion of Verdi's early works. The title role will be sung by Anthony Michaels-Moore.

MUSIC

The 103rd season of BBC Promenade Concerts begins at the Albert Hall on July 18. André Previn and the LSO explore the music of Ravel at the Barbican. The 1997 Cardiff Singer of the World makes a London debut. Schubert's song cycles are put in perspective at St John's Smith Square. Alfred Brendel plays Schubert, & Samuel Ramey keeps a Date with the Devil at the Festival Hall.

ALBERT HALL

Kensington Gore, SW7 (0171-589 8212).

Royal Philharmonic Orchestra.

Daniele Gatti conducts Mendelssohn's Symphony No 4 (Italian). Tchaikovsky's Rocooco Variations, with Mario Brunello. Strauss' *Don Quixote*, June 12; Mendelssohn's Symphony No 5 (Reformation). Strauss' Four Last Songs, with Deborah Voigt, Ravel's *Daphnis & Chloë*, June 17; 7.30pm. **BBC Henry Wood Promenade Concerts.** Nightly July 18-Sept 13, 7.30pm unless indicated otherwise. **BBC Symphony Orchestra, Chorus & Singers.** Bernard Haitink conducts Beethoven's Missa Solemnis, July 18.

Orchestra & Choir of the Age of Enlightenment. Nicholas McGegan conducts Mozart's Overture *The Marriage of Figaro*, concerts arias & Schubert's *Die Verschworenen*, a one-act opera based on Aristophanes' play *Lysistrata*, July 19.

Amsterdam Baroque Choir & Orchestra. Ton Koopman conducts Bach, July 21.

Opera North. Paul Daniel conducts Stravinsky's *Petrushka*, & Korngold's opera *Violanta*, semi-staged by Nigel Lowery, July 24.

BBC Philharmonic. Peter Maxwell Davies conducts his own *Sails in St Magnus*; Vassily Sinaisky conducts Beethoven's Piano Concerto No 1, with Stephen Kovacevich, & Shostakovich's Symphony No 8, July 25; Richard Hickox conducts the first performance of Jonathan Harvey's



HIGHLIGHT
The Proms. Musical highlight of the London summer is the eight-week season of Promenade Concerts, which kicks off at the Albert Hall with a performance of Beethoven's Missa Solemnis conducted by Bernard Haitink, above. This year's theme, the influence of folk & traditional music on the repertoire, will be interwoven with the works of the anniversary composers, Schubert, Brahms & Mendelssohn. An innovation is the Monday chamber recital at the V & A

Percussion Concerto, with Evelyn Glennie; also works by Britten, Grainger & Elgar, July 26. **BBC Symphony Orchestra & Chorus.** Jiri Belohlavek conducts Brahms' *Song of the Fates*, Chopin's Piano Concerto No 2, with Jean-Yves Thibaudet, Schubert's Mass in A flat major, Aug 1, 7pm. **BBC Concert Orchestra & Singers.** Barry Wordsworth conducts Gilbert & Sullivan's operetta *The Gondoliers*, with Richard Suart, Donald Maxwell & Felicity Palmer, Aug 2. **BBC Symphony Orchestra & Singers.** Leonard Slatkin conducts Mahler's *Blumine*, the world première of Roger Reynolds' *The Red Act Arias*, Mahler's Symphony No 1, Aug 4. **The English Concert & Choir.** Trevor Pinnock conducts Bach's Mass in B minor, Aug 6.

Orchestre Révolutionnaire & Romantique, Monteverdi Choir.

John Eliot Gardiner conducts choral works by Schubert & Beethoven's Symphony No 9 (Choral), Aug 10.

Kirov Orchestra. Valery Gergiev conducts Tchaikovsky's *Romeo & Juliet*, Shostakovich's *From Jewish Folk Poetry*, Rimsky-Korsakov's *Sheherazade*, Aug 14.

Budapest Festival Orchestra. Ivan Fischer conducts Bartok's Piano Solos & Orchestrations & Piano Concerto No 1, with András Schiff, Brahms' Hungarian Dances Nos 1 & 10, Symphony No 2, Aug 15, 7pm. BARBICAN HALL.

Silk St, EC2 (0171-638 8891).

Midori, violin, Robert McDonald, piano. Schubert's Sonata in A, Enescu's Sonata No 3, Franck's Sonata in A, May 31, 7.30pm.

Ravel: Through the Looking Glass. André Previn conducts the London Symphony Orchestra in an exploration of Ravel's diverse musical character. *Mother Goose Ballet*, *Tzigane*, *Daphnis & Chloë* Suite No 2, June 1; *Valses nobles & sentimentales*, *La Valse*, *L'enfant & les sortilèges* (concert performance), June 5; *Le tombeau de Couperin*, *Rapsodie espagnole*, *L'heure espagnole* (concert performance), with Frederica von Stade & John Mark Ainsley, June 12; André Previn, piano, with LSO Chamber Ensemble, Violin Sonata, Sextet, Trio in A minor, June 18; 7.30pm.

City of London Sinfonia. Richard Hickox conducts a 25th-anniversary concert of the orchestra he founded: Vaughan Williams Overture *The Wasps*, Walton's excerpts from *Façade*, Gershwin's *Rhapsody in Blue*, *Porgy & Bess* (concert version), June 4, 7.30pm. **Chamber Orchestra of Europe.** Bernard Haitink conducts Mozart's Symphony No 35 (Haffner), Wagner's *Wesendonck* Lieder, Brahms' Serenade No 1, June 9, 7.30pm.

London Symphony Orchestra. John Eliot Gardiner conducts Berlioz' *Symphonie fantastique*, Stravinsky's *Firebird* ballet, June 17; Stravinsky's *The Rake's Progress* (concert performance), June 22; 7.30pm. **Cardiff Singer of the World.** The

1997 winner and the Lieder Prize winner, to be announced on June 21, appear with the BBC National Orchestra of Wales, June 25, 7.30pm. **Ravi Shankar**, sitar, in recital with his daughter Annoushka Shankar, June 27, 7.30pm.

FESTIVAL HALL.

South Bank Centre, SE1 (0171-960 4242).

Bach Choir, London

Philharmonic Orchestra. David Willcocks conducts Elgar's oratorio *The Kingdom*, May 29, 7.30pm.

Philharmonia Orchestra. Mikhail Pletnev conducts Haydn's Symphony No 95 &, from the keyboard, Haydn's Piano Concerto in D, Dvorak's



Luminarium IV: In the South Bank's Great Outdoors.

Symphony No 9 (From the New World), June 5; Glinka's Overture *Ruslan & Ludmilla*, Tchaikovsky's Violin Concerto, with David Garrett, Brahms' Symphony No 4, June 8; Sibelius' *Finlandia*, Tchaikovsky's Piano Concerto No 1, with Ivo Pogorelich, Sibelius' Symphony No 2, June 10; 7.30pm. **Murray Perahia**, piano. Handel's Suite No 3, Schumann's Sonata No 1, Mendelssohn's Fantasia Op 28, Chopin's Berceuse Op 57, Scherzo Op 20, June 11, 7.30pm.

Opera North. Concert performance

Endellion Quartet: Marking their coming of age at the Queen Elizabeth Hall.

of Wagner's *Tannhäuser*. See Opera Listings, June 14, 6.15pm. **Maurizio Pollini** plays Beethoven's Piano Sonatas Op 109, Op 110, Op 111, June 15; 7.30pm.

Meltdown: Laurie Anderson is in charge of the South Bank's season of artistic invention & innovation from both sides of the Atlantic. It includes performances by Spalding Gray, Lou Reed, Gidon Kremer, & Richard Foreman's Hysterical Ontological Theater, June 15-July 5.

A Date with the Devil. American bass Samuel Ramey, with the Royal Opera House Orchestra, performs his programme devoted to Mephistopheles, as evoked by the music of Liszt, Mussorgsky, Ginastera, Saint-Saëns & impersonated by the creations of Berlioz, Meyerbeer, Gounod, Boito, Offenbach & Stravinsky, June 17, 7.30pm.

David Helfgott, piano. Mendelssohn, Chopin, Liszt, Beethoven, June 20; Chopin, Liszt, Beethoven, June 22; 7.30pm.

Philharmonia Orchestra. Leonard Slatkin conducts Weber's Overture *Euryanthe*, Chopin's Piano Concerto No 2, with Emanuel Ax, Tchaikovsky's Symphony No 6 (Pathétique), June 24; Haydn's Symphony No 104, (London), Canteloube's Songs of the Auvergne (excerpts), with Frederica von Stade, Mahler's Symphony No 4, June 29; 7.30pm.

Alfred Brendel, piano. Schubert's Sonata D537, Four Impromptus D935, Sonata D960, June 25, 7.30pm.

The Great Outdoors. Alfresco entertainment, including aerial theatre, a stilt-walking version of *Bluebeard*, Spanish contemporary dance, British street performers every weekend, July 5-Aug 31.

Rhythm Sticks. Tribal & jazz rhythms, including the drumming of Africa, India, South America & the West Indies; & featuring Peter Lockett & Bill Bruford with acoustic & electronic percussion, July 13-20.

KENWOOD LAKESIDE
Hampstead Lane, NW3 (0171-413 1443/344 4444).

Romance & Rhapsody. National Symphony Orchestra: Shostakovich Rachmaninov, Khatchaturian, Tchaikovsky, Liszt, July 5, 7.30pm.

On Stage & in the Movies. BBC Concert Orchestra: music from screen classics, July 12, 7.30pm.

From Spirituals to Swing. BBC Big Band & Croydon Gospel Choir, July 13, 6pm.

Crown Imperial. London Schools Symphony Orchestra: Walton, Arnold, Sibelius, Elgar, July 19, 7.30pm.

Baroque Masterpieces. London Festival Orchestra: Purcell, Vivaldi, Pachelbel, Albinoni, Bach, Mozart, Handel, July 26, 7.30pm.

American Impressions. City of London Sinfonia: Korngold, Blake,

GLYNDEBOURNE DEBUTS

New productions herald exciting debuts among the singers, conductors and directors taking part in this year's festival.

Glyndebourne's two new productions this summer are Puccini's *Manon Lescaut* and Rossini's *Le Comte Ory*. The Puccini marks a departure from the traditional festival repertoire while the Rossini recalls the 1950s when this fizzing comedy had a huge success and ran for four seasons. It will be directed this year by Jérôme Savary his first opera production in the UK with the American tenor Tracey Welborn and the French soprano Annick Massis making their UK debuts as Comte Ory and Comtesse Adèle.

Manon Lescaut introduces the sopranos Adina Nitescu, from Romania, & Mariangela Spotorno, from Italy, who share the title role, and Roberto de Candia as Lescaut. Graham Vick directs and John Eliot Gardiner makes his Glyndebourne debut conducting.

The four revivals include only one Mozart opera, *Le nozze di Figaro*, in the 1994 production, with a number of newcomers in the cast and especially worth catching to hear Mozart conducted by Charles Mackerras.

Essential viewing for Janáček enthusiasts is *The Makropulos Case* in the surreally imaginative staging directed by Nikolaus Lehnhoff and with Anja Silja's gripping portrayal of the 300-year-old heroine.

Peter Sellars' idiosyncratic production of Handel's *Theodora*, above, returns with a new, mainly British, cast and the programme is completed by Benjamin Britten's



Owen Wingrave, staged for the touring company in 1995 but given for the first time at the festival.

New this year are Opera Bite cassettes, available for *Le Comte Ory*, *The Makropulos Case* and *Owen Wingrave*, combining a 40-minute talk introducing characters and plot with recorded extracts. There will be pre-performance lectures on 12 evenings, and six Sunday study-mornings, lasting three hours, on the historical background and musical analysis of the works in the repertoire.

DONALD COOPER



SUSAN JOHANN

Midori in recital: With pianist Robert McDonald at the Barbican Hall.

Gershwin, Bernstein, Aug 2, 7.30pm.

Ballet & Bolero. Royal Philharmonic Orchestra: Tchaikovsky, Gershwin, Delibes, Franck, Ravel, Aug 9, 7.30pm.

Russian Enchantment. Royal Philharmonic Orchestra: Kabelevsky,

Lyadov, Khatchaturian, Tchaikovsky, Stravinsky, Aug 16, 7.30pm.

QUEEN ELIZABETH HALL
South Bank Centre, SE1 (0171-960 4242).

Endellion String Quartet. An 18th-year celebration with Haydn, Beethoven, Janáček, May 28, 7.45pm.

Orchestra of the Age of Enlightenment. Simon Rattle conducts Schubert's Symphony No 10, Beethoven's Symphony No 3 (Eroica), June 5; Schubert's Symphony No 3, Mozart's Clarinet Concerto, with Anthony Pay, Haydn's

Symphony No 102, June 17, 7.45pm. ST JOHN'S SMITH SQUARE
SW1 (0171-222 1061).

Schubert: the great song cycles in perspective.

Christopher Maltman, baritone, Malcolm Martineau, piano, *Winterreise*, May 28; Neal Davies, bass-baritone, Simon Over, piano, *Schwanengesang*, May 30; Stuart MacIntyre, baritone, Simon Over, piano, *Die schöne Müllerin*, June 2; Toby Spence, tenor, Malcolm Martineau, piano, *Winterreise*, June 3; Peter Snipp, baritone, Malcolm Martineau, piano, *Schwanengesang*, June 4; Christopher Hobkirk, tenor, Simon Over, piano, *Die schöne Müllerin*, June 9; John Graham-Hall, tenor, Malcolm Martineau, piano, *Winterreise*, June 11; 7.30pm. WIGMORE HALL.

36 Wigmore St, W1 (0171-935 2141). **Martino Tirimo**, piano, plays Schubert, June 1, 7pm; June 4, 8pm; June 15, 7pm.

Karita Mattila, soprano, Ilmo Ranta, piano. Beethoven, Schubert, Kaipainen, Strauss, June 3, 7.30pm.

Ilya Itin, First Prizewinner of the 1996 Leeds Piano Competition plays Schubert, Rachmaninov, June 11, 6pm.

Ysaye Quartet, Pascal Rogé, piano, Fauré, Krawczyk, Schumann, June 14, 7.30pm.

Nikolai Demidenko, piano. Scriabin, Prokofiev, June 24, 7.30pm.

Gwyneth Jones, soprano, **Dominic Harlan**, piano. Wagner's *Wesendonck* Lieder, songs by Sibelius, Duparc, Strauss, June 26, 7.30pm. MARGARET DAVIES



HAZARD CLINE

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NICK WHITE

FESTIVALS

The City of London celebrates the reopening of St Paul's Cathedral after the Great Fire of London; Covent Garden Festival opens up the whole area to the sound of music theatre; Hampton Court invites the stars; Holland Park stages operatic favourites. Early music specialists can be heard in churches in Piccadilly and Spitalfields. LIFT brings world theatre to London. Edinburgh & Aldeburgh both celebrate their 50th birthday, while Buxton salutes 300 years of comic opera.

BOC Covent Garden Festival.

The whole spectrum of music theatre is featured. From San Francisco the longest running musical revue in American history, *Beach Blanket Babylon*, crosses the Atlantic for the first time. Also from the US comes Stephen Sondheim's *Anyone Can Whistle* & an a cappella choir from Minnesota. Gilbert & Sullivan enthusiasts have a choice of *The Gondoliers*, performed by British Youth Opera in the Grand Temple of Freemasons' Hall, *Trial by Jury* in Bow Street Magistrates' Court, returning after four years' sell-out success, or *As a Matter of Patter*, a selection of G&S patter ballads sung by Richard Suart. The Early Opera Company brings its third Handel production, *Ariodante*, to St Clement Danes Church. Plus free open-air events on the festival stage in the West Piazza. May 26-June 7. Box office: 67 Long Acre, London WC2B 9JQ (0171-312 1992).

HIGHLIGHT

City of London Festival. The ringing of Bow Bells will launch the programme. More than 100 events take place in 31 venues in the Square Mile, opening with a concert version of *A Midsummer Night's Dream*, setting Shakespeare to Mendelssohn's music. Five concerts mark the tercentenary of the reopening of St Paul's Cathedral after the Fire of London, the highlight Bibber's Great Salzburg Mass given by the Gabrieli Consort & Musica Antiqua Koln. The Talars Quartet plays three Brahms' recitals. The Gounnagers, above combine music (theatre & dance) in *Giggam* at the Bridewell Theatre. The National Theatre Company will horrify Broadway Arena audiences with *The Curse of Broodgale*. Free lunchtime shows include site-walking, acrobatics & Chinese lion-dancing. June 19-July 10. Box office: Barbican Centre, Silk St. London EC2Y 8DS (0171) 638 8891.

Hampton Court Palace Festival.

In the setting of one of the most beautiful royal palaces the tenor José Carreras performs favourite arias & songs, with the English Chamber Orchestra. Kiri Te Kanawa sings with the BBC Concert Orchestra. Violinist Vanessa-Mac appears with the Orchestra of the Royal Opera House. Opera North gives Mozart's *Così fan tutte*. Also on the programme: Handel's *Messiah* & Holst's suite *The Planets*. June 13-21. Box office: PO Box 43, London WC2H 7LD (0171-344 4444).

Holland Park Opera. An enticing season of mainly popular & familiar open-air opera in Kensington, but those on the look-out for rarities will not want to miss *Iris* by Pietro Mascagni, the tragedy of a Japanese girl forced into prostitution, which has parallels with the later *Madam Butterfly*. Puccini-lovers will be well served with *Tosca*, *Turandot* & two parts of his *trittico*, the black comedy *Gianni Schicchi* & the tragic love triangle *Il tabarro*. Mozart, Tchaikovsky & Donizetti are also on the bill. June 3-Aug 23. *Box office: Holland Park Theatre, London W8 LU (0171-602 7856).*

LIFT. This international festival of theatre brings to London 21 contemporary productions from 17 countries. One of the season's hottest tickets is *Perioda Villa Villa* from the Argentine troupe De La Guarda in which the cast swings on ropes & runs up vertical surfaces in slow motion. The Deutsches Schauspielhaus from Hamburg brings *Stunde Null*, a musical political satire in which seven inept politicians indulge in 20 minutes of slapstick. From Palestine comes the Gesher Theatre & from Egypt El Warsha company. From France, Group F gives *Un peu plus de lumière* in Battersea Park & Cirque Ici appears on Clapham Common. Performances take place in various theatres. June 3-29. *Box office: 0171-312 1995.*

Lufthansa Festival of Baroque Music. The programme is framed by the music of JS Bach, opening with Joshua Rifkin & his Bach Ensemble & closing with Sigiswald Kuijken & La Petite Bande. There will be debuts by Concerto Italiana, who perform Monteverdi, & the Spanish trio La Romanesca, who play music from the time of Velasquez. Musica Antiqua Koln pay their annual visit with two masterpieces from the court of Dresden: Heinichen's *De Profundis* & Zelenka's *Lamentations*. Ivor Bolton conducts the St James's Baroque Players in Bach cantatas & Handel's *Hercules*. All performances take place in St James's Church, Piccadilly. June 6-28. *Box office: St James's Church, Piccadilly, London W1 (0171-437 5053).*

Spitalfields Festival. The lunchtime & evening concerts, held in Hawksmoor's historic Christ Church, feature new works by two of the festival's artistic directors, Judith Weir's Piano Concerto, to be played by William Howard with an ensemble of nine string instruments, & Michael Berkeley's *Fantastic Mind*, for reciter & brass quintet, written to celebrate the libertine poet the 2nd Earl of Rochester, whose life & times are also remembered by the Consort of Musicke. There are new works by Keith Gifford, David Bedford & by a number of emerging talents. Some of Mendelssohn's greatest chamber music marks the 150th anniversary of his death. Christopher Page & Gothic



HUGO GLENNING

Voices present English sacred music. Lunchtime concerts at 1pm are free. Walks, talks & exhibitions focus on the history of Spitalfields, & the fringe extends to the surrounding districts. June 4-25. *Box office: Christ Church, Commercial St, London E1 6LY (0171-377 1362).*

OUT OF TOWN
Aldeburgh Festival of Music & Arts. The 50th festival combines a retrospective survey of the music of its founder, Benjamin Britten, with new works by major British composers. It opens with a dramatic new double-bill by Mark-Anthony Turnage: *Twice*

John Hegley: Catch his three-man poetry & movement show at Salisbury Festival.

Through the Heart is based on the true story of a woman imprisoned for stabbing her abusive husband to death & will be sung by Sally Burgess; *The Country of the Blind* is based on a story by HG Wells. The first performance of Alexander Goehr's *Schlussengesang* for viola & orchestra is given by Tabea Zimmermann & the BBC Symphony Orchestra, conducted by Oliver Knussen. The City of Birmingham Touring Opera stages its imaginative productions of Britten's church parables. June 13-29. *Box office: Aldeburgh Festival, High St, Aldeburgh, Suffolk IP15 5AX (01728 453543).*

Arundel Festival. A French theme marks the festival's 20th anniversary & brings the harpsichordist Jory Vinikour, with works by Couperin & Rameau, & showcase recitals by oboist François Leleux and cellist Jerome Pernoo. *Flaubert's Revenge* is a compilation of the letters of Gustave Flaubert & Georges Sand. A street-theatre day unites the best of UK & French artists. Traditional events are Shakespeare's *All's Well That Ends Well* & an opening fireworks concert by the band of the Scots Guards, both given in the open-air theatre at Arundel Castle. Aug 22-31. *Box office: Arundel Festival, Mary Gate, Arundel, W Sussex BN18 9AT (01908 883690).*

BLOOMING WONDERFUL

The new Covent Garden Flower Festival promises a riot of living colour with garden stalls and crafts, and shops and buildings in the area flower-bedecked outside and in.

Putting the bloom back into the Garden is the aim of Covent Garden Flower Festival, London's latest horticultural extravaganza, which is to be held from June 22 to 29 in and around the Piazza and its side streets—a total of 96 acres. Unlike the shows at Chelsea and Hampton Court, which supply suburban and country gardeners with ever more ambitious ideas, this new event, with its stalls full of garden products and quality crafts, is designed to appeal to would-be green-fingered city-dwellers who need to exercise ingenuity to compensate for lack of space. The entire area will become a metropolitan spectacle of living colour, with restaurants, shops, offices, pubs and hotels undertaking to decorate inside and out with flower arrangements, window-boxes, hanging baskets and plant-filled

containers. Corporate headquarters have been encouraged to take part in a "vertical gardening" project; lacking front gardens, they will be stringing elaborate decorative arrangements of flowers, foliage and sculptural forms onto the façades of their buildings. The Theatre Museum will be displaying flower costumes of

all sorts, and organising workshops for children on the same theme; the London Transport Museum (located in the Victorian flower-market building) will offer a floral trail around its historic collections; from the Royal Opera House downwards, everyone is entering into the spirit of this exciting event. Outside St Paul's church, on the west side of the Piazza there will be some suitably green entertainment in a specially installed "performance garden". Twelve Covent Garden gnomes will introduce the proceedings each day, after which visitors may find themselves tapping their wellies to musical renditions, enjoying the stony-faced antics of some "living" garden statuary, or having close horticultural encounters with some "interactive" fruit and vegetables. ANGELA BIRD



Buxton Festival. A celebration of three centuries of comic opera begins with Haydn's *Il mondo della luna*, performed by Opera Theatre Company, Dublin, & is followed by a triple bill of one-act pieces by Cimarosa, Menotti & Wolf-Ferrari. A new music theatre piece, *My Dear Mozart*, written & directed by Jonathan Alver, traces the friendship between Mozart & Haydn. *The Mystery Plays*, by Richard Williams, is based on surviving elements from medieval texts & is supported by Joanna McGregor's arrangements of spirituals & gospel songs. Also three festival masses and a Bastille Day concert. July 11-27. Box office: Buxton Festival, 1 Crescent View, Hall Bank, Buxton. Derbys SK17 6EN (01298 72190).

Cheltenham International Festival. Inspired by the anniversaries of Brahms, Schubert & Mendelssohn, an Austro-Germanic theme will incorporate all the Brahms symphonies & string quartets, & range from Bach & Telemann to Berlin cabaret songs. Poulenc is also featured; there is a strong element of early music & period performances as well as new works. July 5-20. Box office: Cheltenham Festival, Town Hall, Imperial Square, Cheltenham, Glos GL50 1QA (01242 227979).

Edinburgh International Festival. The 50th-birthday programme brings companies from Australia, Spain, France & China. The itinerant Royal Opera stages Rameau's *Platée* & Verdi's *Macbeth*. Scottish Opera gives *Ariadne auf Naxos*. The drama programme features Shakespeare, Chekhov, TS Eliot & contemporary plays in Spanish & Mandarin. Dance troupes come from the Netherlands, San Francisco, France & Australia. Peter Hurford presents a major survey of the organ works of JS Bach in 15 concerts. Plus the usual rich palette of international orchestras & soloists. Aug 10-30. Box office: Edinburgh International Festival, 21 Market St, Edinburgh EH1 1BW (0131-225 5756).

Salisbury Festival. The French company Transe Express will lead a procession through the streets before flying 100 feet into the air suspended by a crane. Cirque Baroque pays a return visit, Station House Opera recreates the building of the medieval cathedral using 10,000 breeze blocks, & French company Opus turns refrigerators into curio cabinets. Music includes the 1996 Leeds International Piano Competition winner Ilya Itin, Die Kammermusicker Zürich & Felicity Palmer in her solo programme *A Lady Like Me*. Plus the annual ghost walk. May 22-June 7. Box office: Salisbury Playhouse, Malthouse Lane, Salisbury SP2 7RA (01722 320333).

MARGARET DAVIES

EXHIBITIONS

In its centenary year the Tate Gallery celebrates a number of artists, including Mondrian. As well as showing Hiroshige woodcuts, the Royal Academy stages its annual Summer Exhibition; & new paintings by David Hockney can be seen at Annely Juda. The British Museum opens a new gallery to display the nation's Roman treasures.

ILLUWELLYN ALEXANDER
124-126 The Cut, SE1 (0171-620 1322).

Not the Royal Academy. The popular "salon des refusés", made up of a selection of works rejected from the 1997 RA Summer Exhibition. Buyers can carry away their purchases on the spot. June 6-Sept 6. Mon-Sat 10am-7.30pm. Closed Aug 25.

ANNELY JUDA FINEART
23 Dering St, W1 (0171-629 7578).

Flowers & Faces. New paintings by David Hockney, including portraits, self-portraits & still lifes, inspired by his visit to the Vermeer exhibition in The Hague in 1996. Until July 19. Mon-Fri 10am-6pm; Sat 10am-1pm. BARBICAN ART GALLERY
Barbican Centre, Silk St, EC2 (0171-382 7105).

Serious Games. How today's artists are using new technology & interactive tactics. Visitors can experience virtual reality, make music or become engulfed in flames. June 19-Aug 17.

Mark Riboud: 40 years of photography in China. Scenes from the 1950s, Mao's militant China & the state of the country today. June 19-Aug 17.

Mon-Sat 10am-6.45pm (Tues until 5.45pm; Wed until 8pm); Sun noon-6.45pm. £5 (admits to both), concessions (& everybody Mon-Fri after 5pm) £3.

BRITISH MUSEUM
Great Russell St, WC1 (0171-636 1555).

Weston Gallery of Roman Britain. New permanent gallery

A LIFE'S WORK

Edmund Blampied was an artist of rare talent whose much-loved studies continue to grow in popularity.

Artist and caricaturist, Edmund Blampied, shown below in a self-portrait, is widely regarded as one of the finest etchers of the last century, and will be familiar to established readers of the ILN. Though he based his career on paintings, his many commissioned pieces for the ILN during the 1920s and 30s show him as a gifted and witty pen artist, and his recently published *catalogue raisonné* reflects the wide range of media in which he worked.

Born to a farming family in Jersey in 1886, his many studies of the labourers and animals, particularly horses, with which he spent his early working years, show a sympathetic understanding of his subjects. Even as a young man Blampied's work showed roundness of form and richness in texture. His masterly use of line and bold use of light and shade give the impression of spontaneity, endowing his subjects with life and immediacy.

Since his death in 1966 Blampied's works have become even more prized. Private collections and major galleries from Russia to the USA hold studies by him. It is a measure of his continuing widespread popularity that Jersey actor, John Nettles, presented a recent edition of the TV programme *Collector's Club* about him.

A permanent display of Blampied's innovative and elegant draftsmanship is maintained at Berkeley Square Gallery (0171-493 7939).



showing life under 400 years of Roman occupation. Items on show range from Britain's earliest historical documents—wooden writing tablets from Vindolanda—to the spectacular hoard of coins, jewellery & silver plate from Hoxne, in Suffolk. Opens July 17. Mon-Sat 10am-5pm; Sun 2.30-6pm. DESIGN MUSEUM
Shad Thames, SE1 (0171-378 6055).

The Power of Erotic Design. Works by Beardsley & Tiffany lead to a study of Sigmund Freud & his impact on Surrealism then, through the medium of fast cars & the Swinging Sixties, to seductive techniques in packaging, advertising, furniture design & fashion throughout the 20th century. Until Oct 12. Mon-Fri 11.30am-6pm; Sat, Sun noon-6pm. £5, concessions £3.75. ESKENAZI
10 Clifford St, W1 (0171-493 5464).

Buddhist Sculpture from Eastern Wei to Early Ming. Exhibits from 6th to 15th centuries range from small devotional items to figures of monumental stature. June 10-July 12. Mon-Fri 9.30am-5.30pm; Sat 10am-1pm.

HAYWARD GALLERY
South Bank, SE1 (0171-928 3144).

Rhapsodies in Black: Art of the Harlem Renaissance. Multi-media presentation, including rare archival sound & film footage, plus photographs & paintings of the great jazz musicians of the 1920s in this then little-known area of Manhattan. June 19-Aug 17.

Tatsuo Miyajima: Big Time. Installations by one of Japan's most dynamic young artists, incorporating numerous light-emitting diodes. June 19-Aug 17.

Daily 10am-6pm (Tues, Wed until 8pm). £5 (admits to both), concessions £3.50.

IMPERIAL WAR MUSEUM
Lambeth Rd, SE1 (0171-416 5320).

Forties Fashion & the New Look. Women's clothes from the late 1930s to 40s, including evening gowns, uniforms, factory wear & Utility clothes, culminating in Dior's revolutionary "New Look". Until Aug 31. Daily 10am-6pm. £4.50, concessions £3.50, children £2.25 (free daily from 4.30pm).



British Museum:
New gallery for
old Roman gems.



MARTIN CHARLES

HIGHLIGHT

229th Summer Exhibition.

Paintings, sculptures, drawings & much else by many of Britain's most distinguished artists & architects; the world's largest open art exhibition. June 1-Aug 10. £2.5 concessions £1, children £2.50.

Hiroshige: Images of Mist, Rain, Moon & Snow. More than 120 woodcuts by one of Japan's greatest masters of the form. A vivid scene of daily life in 19th-century Japan. July 2-Sept 28. £5, concessions £3.50, children £2.50. Daily 10am-5pm. Royal Academy of Arts, Piccadilly, W1 (0171-439-7438; advance booking 0171-494-5676).

LONDON TRANSPORT MUSEUM
39 Wellington St, WC2 (0171-600 3699).

The Joy of Maps. Decorative maps commissioned by London Transport from 1913 onwards for posters, advertisements & publicity leaflets. Until Sept 7. Sat-Thurs 10am-6pm; Fri 11am-6pm. £4.50, concessions £2.50.

MUSEUM OF LONDON
London Wall, EC2 (0171-600 3699).

In Royal Fashion: the clothes of Princess Charlotte of Wales & Queen Victoria, 1796-1901. As well as grand evening dresses, the garments on show include dressing gowns, blouses, bonnets & caps, shawls, parasols, gloves & shoes made for the princess—daughter of the Prince Regent—and her younger, more illustrious cousin. May 21-Nov 23. Tues-Sat 10am-5.50pm; Sun & Aug 25 noon-5.50pm. £4, concessions £2 (free daily from 4.30pm).

NATIONAL GALLERY

Trafalgar Sq, WC2 (0171-839 3321). Sainsbury Wing;

Seurat & The Bathers. Some 50 of his paintings, & others by his predecessors & contemporaries, place Seurat's *Bathers at Asnières* in the context of the artist's early development, & illustrate the diversity of his sources—from Poussin to Pissarro. July 2-Sept 28. £6, concessions £4.

NATIONAL MARITIME MUSEUM
Greenwich, SE10 (0181-858 4422).

Cook & the Endeavour. Artefacts & paintings tell the story of Captain James Cook's first voyage of exploration. The 18th-century navigational genius charted the Pacific & opened up Australia & New Zealand to later settlement. Includes Cook's personal journal & a scale model of his ship. Until Sept 21. Daily 10am-5pm. £5.50, concessions £4.50, children £3 (admits also to other Greenwich attractions).

NATIONAL PORTRAIT GALLERY
St Martin's Pl, WC2 (0171-306 0055).

The Pursuit of Beauty: five centuries of body adornment in Britain. The persistent quest for beauty of different periods, seen through paintings of, among others, Charles I, Nell Gwyn & Diana, Princess of Wales. Children can have fun trying on farthingales, codpieces, ruffs, corsets & 18th-century tall wigs; a trail around the gallery leads to 12 portraits of people considered beautiful in their day. May 30-Oct 26.

Clifford Coffin: the varnished truth. Fashion photographs from *Vogue* (1945-55), plus portraits of Lucian Freud, Audrey Hepburn, Tennessee Williams, Gore Vidal &

others by the greatest of the magazine's "lost" photographers, who died in 1972. June 13-Sept 28. Mon-Fri 10am-6pm; Sun noon-6pm. NOORTMAN GALLERY
40-41 Old Bond St, W1 (0171-491 7284).

French Impressions. Works by Monet, Renoir & Boudin, alongside two still-lives by Vlaminck & paintings by lesser-known Impressionists such as Léon Richet, Albert Lebourg & Alexandre Veron. June 4-27. Mon-Fri 9.30am-5.30pm.

OSBORNE STUDIO GALLERY
13 Motcomb St, SW1 (0171-235 9667).

Hubert de Watrigant. Racing paintings by one of France's foremost equestrian artists. Mostly gouaches, they include depictions of Newmarket & Chantilly & pastel studies of jockeys. June 17-July 4. Mon-Fri 10am-6.30pm.

THE QUEEN'S GALLERY
Buckingham Palace Rd, SW1 (0171-839 8168).

Views of Windsor: watercolours by Thomas & Paul Sandby. Paintings from the Royal Collection by these 18th-century brothers who were important figures in the development of watercolour painting. Until July 13.

Masterpieces in Miniature: portrait miniatures from the 16th to 19th centuries. Tokens of affection & powerful political tools, miniatures have been popular with monarchs from Henry VIII to Victoria. Includes François Clouet's portrait of Mary, Queen of Scots & Nicholas Hilliard's portrayal of Elizabeth I. July 23-Oct 5.

Annely Juda Fine Art:
New paintings by David Hockney inspired by Vermeer.

Daily 9.30am-4.30pm. £3.50, OAPs £2.50, children £2.

SPINK

5-7 King St, SW1 (0171-930 7888).

Japanese Lacquer from the Meiji Period. Boxes & other containers engraved, inlaid, sprinkled with gold & silver leaf—dating from 1860 to 1918 & designed for writing, keeping documents, or holding incense or sake. June 16-27. Mon-Fri 9am-5.30pm.

FATE GALLERY

Millbank, SW1 (0171-887 8008).

Tate 100 Selection. Some of the most significant works from the gallery's collection, celebrating the Tate's centenary. Until Sept. See feature, page 20.

Hogarth the Painter. The Tate's entire collection of his oeuvre, plus significant loans, celebrate the 300th anniversary of the birth of William Hogarth. Until June 8.

Ellsworth Kelly. Major show of paintings & reliefs made since 1949 by the American abstract artist. June 12-Sept 7.

Mondrian. More than 60 works by the great Dutch abstract artist. July 26-Nov 30.

Admission charge to be arranged. Mon-Sat 10am-5.50pm; Sun 2-5.50pm.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (0171-522 7878).

Cathy de Monchaux. Fetishistic & highly crafted objects in iron, brass, leather & other materials by a young British sculptor. The Whitechapel's Lower Gallery will be transformed into a dramatic installation of "dream architecture". May 30-July 27.

Krishna the Divine Lover. More than 120 exquisite miniatures, from 16th to 19th centuries, celebrate the Hindu god—one of the most revered South Asian divinities. May 30-July 27. Tues-Sun 11am-5pm (Wed until 8pm). ANGELA BIRD



SHIRAZ OLIVER

SPORT

Wimbledon's new No 1 Court provides vastly improved facilities for players & public alike. Leading athletes aim to hit top form for the World Championships in Athens. Hats & horses merge at those most social of racecourses—Epsom, Ascot & Goodwood. Formula One drivers rev up at Silverstone; while the world's best golfers tee off in Scotland.

ATHLETICS

Armchair sports fans will be tuning in to watch many of last year's Olympic contestants in Athens, including Michael Johnson of the US and Canada's Donovan Bailey.

IAAF Grand Prix. June 29. *Don Valley Stadium, Sheffield, S Yorks (0114-256 0607).*

BUPA World Championships Trials. July 11-13. *Alexander Stadium, Birmingham (0121-356 8008).*

IAAF World Championships. Aug 1-10. *Athens, Greece (00 377 93 10 88 88).*

CRICKET

After Mike Atherton's team's mixed fortunes during the winter tours to Zimbabwe & New Zealand, England faces the old adversary, Australia, who—in this specially extended Test season—look set to retain the Ashes.

Texaco Trophy International: England v Australia. May 24, *Foster's Oval, SE11 (0171-582 7764);* May 25, *Lord's, NW8 (0171-289 8979).* **Cornhill Insurance Test series: England v Australia.** First Test, June 5-9, *Edgbaston, Birmingham;* Second Test, June 19-23, *Lord's;* Third Test, July 3-8, *Old Trafford, Manchester;* Fourth Test, July 24-28, *Headingley, Leeds, W Yorks;* Fifth Test, Aug 7-11, *Trent Bridge, Nottingham;* Sixth Test, Aug 21-25, *The Oval; (0990 338833).*

Benson & Hedges Cup final. July 12. *Lord's.*

IAAF World Championships: Canada's Donovan Bailey and many of last year's Olympians will be giving their all.



GLORIOUS GOODWOOD

Goodwood House is home to two of the most exciting events of the Season—the Festival of Speed celebrates the car, and Glorious Goodwood is horse racing at its best.

Two of the Season's most enjoyable social occasions—the Festival of Speed, in June, and the race meeting a month later—are held on the Goodwood House estate, near the Roman town of Chichester. In 1697 the Duke of Richmond and Gordon chose a spot on the Sussex Downs to build an elegant mansion. He and his descendants filled it with treasures and surrounded it with a wooded park. During July, concerts are held in the grand ballroom as part of the Chichester Festivities (box office 01243 780192).

On the first day of the Festival of Speed, this year from June 20-22, motoring enthusiasts can look around the paddock as drivers and historic vehicles of the 1950s

and 60s assemble; one of the highlights is an auction sale of memorabilia and of classic sports and racing cars. Official practice sessions fill the following day, plus a rally stage and entertainment for families, while Sunday's events—dubbed the “Garden Party of the Gods”—are the most thrilling for the general visitor. Spectators bring picnics and settle down to watch drivers like Stirling Moss, Jackie Stewart, John Surtees and Derek Bell taking it in turns to roar up the hill, between the trees, in their romantically vintage vehicles. Formula One cars, too, will be on show, as will historic Ferraris—while the Cartier Style et Luxe competition for restored pre-1940 cars turns the clock even further back.

For horse racing Goodwood is supreme. Set in a natural amphitheatre on the Downs, the course has a unique atmosphere—from the chic of “Glorious” Goodwood (July 29-Aug 2), to the relaxed style of its Sunday Fun Day (June 29) and of the Friday-evening meetings in June, with live music and barbecues.



THE COLOUR COMPANY

EQUESTRIANISM

Richmond Horse Show provides Londoners with a pleasant day by the Thames. At Gatcombe Park, Mark Phillips' cross-country course will be a final preparation for international eventers heading for September's European Horse Trials at Burghley. **Richmond Horse Show.** May 24-26. *Old Deer Park, Richmond, Surrey (0181-894 7075).*

Doubleprint British Horse Trials Championships. Aug 1-3. *Gatcombe Park, nr Minchinhampton, Glos (01937 541811).*

HORSE RACING

Derby Day, on Epsom Downs, always makes a wonderful summer outing. At Ascot, hats & hemlines traditionally steal the headlines on Ladies' Day (June 19). Goodwood's relaxed atmosphere & picturesque rural setting have earned the annual July meeting its “glorious” title.

Vodafone Oaks. June 6. *Epsom, Surrey (01372 470047).*

Vodafone Derby. June 7. *Epsom.* **Royal Ascot.** June 17-20. *Ascot, Berks (01344 876456).*

King George VI & Queen Elizabeth Diamond Stakes. June 26. *Ascot.* **“Glorious Goodwood”.** July 29-Aug 2. *Goodwood, nr Chichester, W Sussex (01243 774107).*

MOTOR RACING

Sports-car enthusiasts will be following the fortunes of the teams at Le Mans, won in 1996 by McLaren. In Formula One, Damon Hill's switch to the Arrows

team leaves the Silverstone circuit to be dominated by Michael Schumacher, Jean Alesi & Jacques Villeneuve.

Le Mans 24-Hour-Race. June 14, 15. *Le Mans, France (00 33 2 43 40 24 24).*

British Grand Prix. July 13. *Silverstone, nr Towcester, Northants (01327 857273).*

POLO

Rising polo stars compete at Cirencester when Young England meets a mixed international team. The glittering Cartier International event at Windsor begins with England playing the United States for the Westchester Cup, followed by a match between the winners of the 1997 Queen's Cup & Gold Cup. **John Cowdray Trophy** (Young

England v Rest of the World). June 21. *Cirencester Park, Glos (01285 653225).*

Queen's Cup final. June 22. *Guards' Polo Club, Smith's Lawn, Windsor, Berks (01784 437897).*

Veuve Clicquot Gold Cup final (British Open). July 20. *Cowdray Park, nr Midhurst, Surrey (01730 813257).*

Cartier International. July 27. *Guards' Polo Club.*

ROWING

Eights & fours flash in harmony down the measured course on the Thames. On the sartorial side, women spectators are outclassed by former oarsmen in colourful caps & blazers.

Equestrianism: Eventers will face Mark Phillips' cross-country course at Gatcombe Park.



KIT THOUGHTONS



HIGHLIGHT

Tom Lehman, above, of the US is the defending champion in Britain's greatest golfing event, held this year in Scotland. In Berkshire, fellow American Ianer Klein will be resisting challenges by Britain's Laura Davies & other contenders in the women's open title **Volvo PGA Championship**, May 27-29, *Wentworth, Surrey*, 01753 601114.

120th Open, July 17-20, *Royal Troon, Ayrshire, Scotland*, 01793 411111.
Weetabix Women's British Open, Aug 14-17, *Seahorse, Bournemouth*, 01202 441111.

Henley Royal Regatta, July 2-6. *Henley-on-Thames, Oxon* (01491 572153).

SAILING

Thousands of craft will fill the Solent for Cowes Week; and the 30 boats competing in the biennial Admiral's Cup series are joined by 250 others for Britain's toughest ocean race—a 600-mile return voyage from Cowes. **Champagne Mumm Admiral's Cup** series (including Fastnet Race, Aug 9-15), July 28-Aug 14. *Cowes, Isle of Wight* (0171-493 2248).

Skandia Life Cowes Week, Aug 2-9. *Cowes* (01983 295744). See feature page 60.

TENNIS

The world's top players arrive at Wimbledon to try & wrest the titles from current holders Steffi Graf, of Germany, & Dutchman Richard Krajicek. UK fans will be urging on last year's quarter-finalist Tim Henman. **The Championships**, June 23-July 6. *All England Club, Wimbledon, SW19* (0181-946 2244).

ANGELA BIRD

OTHER EVENTS

Summer in London brings the pageantry of **Trooping the Colour at the Queen's Birthday Parade**, while a magical evening is in store for visitors to the "Storybook" evening at Claremont, Surrey. Antique-hunters & collectors can browse at some of the year's top fairs, while garden-lovers can visit Hampton Court, Hatfield, or the capital's new horticultural festival in Covent Garden.

Royal Salute. The King's Troop marks the anniversary of the Queen's coronation with a 41-gun salute in Green Park; the Honourable Artillery Company celebrates with a further 62 explosions at the Tower, June 2: noon, *Green Park, SW1*; 1pm, *Tower of London, EC3*; (0171-414 2396).

The evening gowns of Diana, Princess of Wales. Prior to their sale in New York on June 25, the 80 much-photographed garments go on view in London. Admission by catalogue, sold in aid of Aids & cancer charities, June 2-6, 9am-4.30pm (Tues until 8pm). *Christie's, King St, SW1* (catalogues from 0171-389 2820; sale information 0171-839 9060).

Beating Retreat. Spectacular floodlit military musical ceremony that originated as a drumming signal to troops to withdraw to the encampment before dark. Performed by 400 musicians from the Massed Bands of the Household Division, June 4, 5, 9.30pm. *Horse Guards Parade, Whitehall, SW1* (box office 0171-414 2271).

Tours of St Bartholomew's Hospital. Guided tours every Friday during the summer of the 18th-century north wing, its staircase decorated with two vast canvases painted by William Hogarth, June

6, 13, 20, 27 etc; meet 2pm at Henry VIII Gate. *St Bartholomew's Hospital, West Smithfield, EC1* (0171-601 8152). See feature page 12.

Grosvenor House Art & Antiques Fair. Around 90 leading international dealers exhibit paintings, furniture, silver, jewellery, ceramics, rare books & many other items. Loan exhibition of pieces from the V&A's British Galleries, including Robert Adam's Kimbolton cabinet. June 12-21, June 12, 11am-5pm; Mon-Fri 11am-8pm; Sat, Sun 11am-6pm. Charity Gala evening in aid of the Imperial Cancer Research Fund, June 12, 6pm. *Grosvenor House Hotel, Park Lane, W1* (0171-495 8743).

Festival of Speed. See streamlined vehicles of yesteryear alongside some of the current sleek machines. Fri, enthusiasts' day; Sat, family day; Sun, speed hill climb. June 20-22. Fri 7am-6pm; Sat, Sun 9am-6pm. *Goodwood House, nr Chichester, W Sussex* (01243 787766). See box opposite.

Festival of Gardening. In the grounds of the Jacobean house are marquees, with floral displays, lectures, demonstrations, gardener's question time. Free guided tours of the gardens. June 21, 22. Sat 10am-6pm; Sun 10am-5pm. *Hatfield House, Hatfield, Herts* (01707 262823). See box below.

Flower Festival. New event, filling the Piazza & surroundings with plants, ornaments & entertainment, to appeal to the urban gardener. June 22-29, daily 10am-7pm. *Covent Garden, WC2* (0171-379 7020). See box page 77.



The Great Antiques Fair: Even bigger, Aug 14-17.

Open-Air Theatre. Shakespeare's plays in some unusual & delightful settings. Performances of *Much Ado About Nothing* (June 25-29) & *Love's Labours Lost* (July 2-6) at the former seat of the notorious Astor family; 7.30pm (Sat mat 2pm). *Cliveden, Taplow, nr Maidenhead, Bucks* (01494 522234). Another National Trust venue—the grounds of the Sussex house that was for 30 years the home of Rudyard Kipling—for *The Tempest* (July 4, 8pm; July 5, 7.30pm), *Bateman's, Burwash, nr Heathfield, E Sussex* (01892 891001).

Royal Pageant of the Horse. A salute to one of our longest-serving

HATS OFF TO HATFIELD

The Festival of Gardening will have marquees bursting with floral displays, amid grounds in full bloom.

The Hatfield House Festival of Gardening at Midsummer, on June 21 and 22, provides a perfect excuse for a day out in one of England's most historic settings. The magnificent Jacobean house, just 21 miles north of London, was built between 1608 and 1611 for Robert Cecil, 1st Earl of Salisbury, and is still owned by his descendants. The gardens at Hatfield, first laid out by the botanist John Tradescant the Elder almost four centuries ago, are still full of rare plants. The present Marchioness has restored the grounds in the manner of earlier times, the design of the West Garden being copied from an early plan found in the archives, and the Knot Garden laid out in 15th-century style. Thirteen acres of Wilderness Garden, full of ornamental trees & wild flowers, will be at their most enticing, while the scented garden and the roses—fragrant old-fashioned varieties—will be at the peak of perfection.

The Festival's marquees contain dazzling floral displays, plus garden demonstrations, lectures, and a popular "gardener's question time", while countryfied events take place in the outdoor arena. Over-enthusiastic shoppers can leave their plants in a "crèche", and then take advantage of the trolley service to the car park.





ES SIRA

four-legged companions. More than 1,000 animals, from Shetlands to racehorses, come together in the huge outdoor arena to illustrate the history of the horse & how it has helped man through the ages. July 5. 9.30pm. *Windsor Great Park, Windsor, Berks (0990 194797)*. See feature, page 28.

Kensal Green Cemetery Open Day. The peacefulness of the 73-acre site, with its 250,000 unseen residents, allows butterflies & rare plants to thrive among the gravestones. Old hearses parade in the afternoon, eerily black-clad people flit among the buildings, & guides lead parties to the catacombs; maps are available to track down the famous or fantastic from Thackeray to Blondin. July 5. 11am-4.30pm. *Kensal Green Cemetery, Harrow Rd, W10 (0171-402 2749)*.

Hampton Court Palace Flower Show. The world's largest annual horticultural show, where visitors & exhibitors alike enjoy wide open spaces & the chance to buy & carry away flowers on the day. Marquees house the British Rose Festival, Plant Heritage & other displays; show gardens include Layhill Prison's vegetable plot. July 8-13; July 8 & 9 RHS members only (membership inquiries on 0171-821 3000); Tues 10am-5pm; Wed 10am-7.30pm. July 10-13 public days: Thurs-Sat 10am-7.30pm; Sun

Hampton Court Palace Flower Show: A big annual.

10am-5.30pm. Charity gala evening in aid of the Royal Horticultural Society & ChildLine, July 8, 7pm. *Hampton Court Palace, East Molesey, Surrey (flower show booking on 0171-344 9966; gala information 0171-630 5999)*.

Storybook: Claremont Fête Champêtre. John Vanbrugh's grand landscape garden, dating from around 1720, makes a perfect setting for a grand fancy-dress evening. Guests are invited to bring sumptuous picnics & come as characters from English literature, from Heathcliff to the Hobbit. Plenty of entertainment around the lake, & a spectacular firework finale. July 9-12, 7pm. *Claremont Landscape Garden, Portsmouth Rd, Esher, Surrey (01372 451596)*.

Thai Food Festival. The tastiest event in town attracted over 30,000 visitors last year and will again be spicing up the bandstand area of Battersea Park. July 13. *Battersea Park, Battersea, SW11*.

DGAA The Distressed Gentlefolk's Aid Association celebrates its centenary with a range of events including an open day at Stancombe Park with its classic English garden and recently restored neo-Classical



HIGHLIGHT The Queen's Birthday Parade

Thousands line The Mall to view the colourful procession from Buckingham Palace to Horse Guards Parade for the annual Trooping the Colour ceremony (this year the colour is that of F Company Scots Guards). Just as spectacular, but without the sovereign or the crowds, are the two rehearsals—the Major General's Review (May 31) & the Colonel's Review (June 7). June 14. Leaves Buckingham Palace 10.10am; returns E2.30pm. RAT fly-past (June 14 only) 1pm. *The Mall SW1 (0891 505453)*.

Doric temple. July 13. *Stancombe Park, Dursley, Glos*. Visit the DGAA stand amongst hundreds of exhibitors of country pursuits at Castle Ashby. July 25-27. *Castle Ashby, Northants, (0171-396 6707 for both)*.

Royal Tournament. In the traditionally action-packed programme are a musical ride by the Household Cavalry, artillery through the ages—starting with the bow & arrow—a dog-team display,

performances by Maori tribespeople, & a contest between TV's *Gladiators* & the Army (this year's host), plus the ever-popular King's Troop spectacular & the Royal Navy field-gun competition. July 15-27. *Earl's Court, SW5 (0171-244 0244)*.

Syon Craft Show. In the fields outside the Duke of Northumberland's grand London home, more than 250 exhibitors demonstrate their work, while rural craftsmen show clog-making, basket-weaving, woodturning & other traditional country skills. July 31-Aug 3. 10am-6pm. *Syon Park, Brentford, Middx (0181-547 1566)*.

The Great Antiques Fair. Bigger than ever, this event will be divided for the first time into a "Chelsea" section—with quality antiques for the connoisseur—and a "Fulham" area, packed with treasures that will appeal to collectors & interior designers. Aug 14-17. Thurs 2-9pm; Fri, Sat 11am-8pm; Sun 11am-6pm. *Earls Court 2, SW5 (0171-244 7774)*.

Kensington Art Fair. More than 40 dealers, spread over two floors, selling antique & contemporary paintings, drawings & sculpture. Aug 14-17. Thurs, Fri 11am-8pm; Sat 11am-6pm; Sun 11am-5pm. *Kensington Town Hall, Hornton St, W8 (01444 482514)*.

CARS FOR CONNOISSEURS

Enjoy a memorable and glamorous day out with Louis Vuitton at London's elegant Hurlingham Club.

The eighth Louis Vuitton Classic, a glamorous motoring garden-party on the manicured lawns of West London's neo-classical Hurlingham Club, promises to kick "the season" off to a magnificent start on June 7.

This is a classic car show for owners of some of the world's finest and rarest historic cars and motorcycles. More than 50 cars will be presented; and some 20 motorcycles will compete for the Sotheby's trophy. In contrast, a display of modern cars will represent the best of European design for 1997. The expert jury includes Stirling Moss, Paddy Hopkirk, Roy Axe, Alain de Cadenet, Nick Mason, Alan Whicker, Terence Conran and

Simon le Bon. The overall winner may participate in the Louis Vuitton Concours d'Elegance at Parc Bagatelle in Paris, September 6-7.

Following the success of last year's Reader Invitation, ILN is again pleased to offer 15 readers a pair of tickets to the Louis Vuitton Classic on June 7 from 10.30am. Write to The Louis Vuitton Classic Offer, The Illustrated London News, 20 Upper Ground, London, SE1 9PF.

ILN reader Mr Alan Coley-Smith at last year's Louis Vuitton Classic, by a 1933 Lagonda 16-80 Tourer

Reader Invitation





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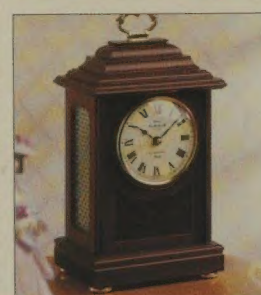
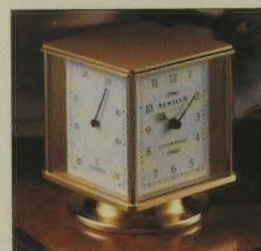
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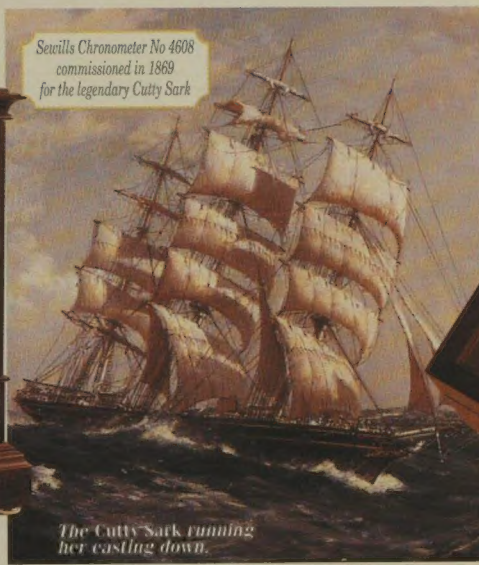
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From Nelson to the present day

This leaflet lists selected items from the famous Sewills Nautical and Manor House Collections. These are no ordinary collectors' items - and this is why... Joseph Sewill established his company five years before the Battle of Trafalgar and long before Victoria ascended the throne. In fact, Sewill's first instruments were ships' chronometers. It was one of his which was demanded for the Cutty Sark, never in her day equalled for speed and navigational accuracy and famed for her fast passages in the Great Tea Races from China.

Quality has been our watchword from the earliest times

For nearly two centuries, the quality and reliability of Sewills' instruments have won universal acclaim. The quality lies in the materials, craftsmanship and detail. Take as an example our Ships' clocks and barometers, their cases made of solid marine grade brass. Or our personal timepieces, each created in limited numbers. Our Manor House clocks and watches are made in the classical tradition, using the finest materials and movements, to look good for all time and not merely to meet transient fashion.

Excellence is our constant endeavour

Perhaps our concern for timeless beauty and for quality through and through, making no compromises to a mass production age, stems from our early days. It is a little known fact that in the early 1600s Liverpool became a centre of excellence for clock and watch making in Europe. It was this tradition of excellence and expertise we inherited when opening our workshop two hundred years later.

Own with pride

The Sewills Collection meets standards of craftsmanship not diluted by time or technology. These are heirlooms to last for generations, certain to enhance their setting, however distinguished. Our pieces make truly imaginative gift ideas which will be treasured by the recipient. You can arrange to add an engraved brass plate to commemorate any occasion and a Sewills clock or weather instrument will show how much you value their friendship.

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